T.E. Gnanamurthy

a critical study of
CĪVAKA CINTĀMAṆI



Kalaikathir

A CRITICAL STUDY

OF

CĪVAKACINTĀMAṆI

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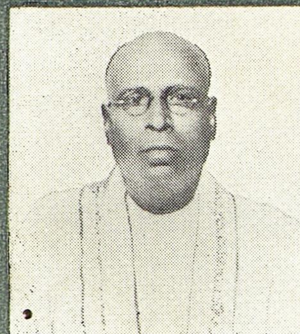
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Cīvakacintāmaṉi

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My humble tribute
to
my loving father
T. EKAMBARAM
for dedicating himself
to the service of his country
during the freedom
struggle and thereafter,
till his last days
and for his quiet,
unostentatious selfless work
for the country and community

among modern scholars Dr. T. E. Gnanamurthy has chosen this great epic for his research and has produced a good and creditable thesis bringing out the literary excellences of the epic.

Some modern critics condemn the story of Civakacintamani just because the epic hero marries eight wives. Dr. T. E. Gnanamurthy has justified the eight marriages of the epic hero in this thesis with convincing arguments and evidences and presents him as a matchless hero. The various characteristics of the other main characters of the epic are also well brought out. Various other important features of the epic are also brought to light. It is no surprise that such an enlightened thesis has been approved for Doctorate degree, and I congratulate Dr. T. E. Gnanamurthy on his good work.

The Vice-Chancellor of Madurai University and my esteemed friend Sri. T. P. Meenakshisundaram Pillai, while he was the Head of the Department of Tamil in Annamalai University, had made arrangements to print and publish this thesis with

the aid of the University Grants Commission. But it was my ambition to have the pleasure of publishing this thesis, and I am thankful to Sri T. P. Meenakshisundaram for having given his consent.

I am grateful to Sri T. P. Meenakshisundaram for arranging to get me permission from the authorities concerned to publish this book and for his interest in its publication.

I am confident that this is a significant contribution to enrich the field of research and literary criticism in Tamil literature. This, I hope, will earn the appreciation of all the modern scholars.

(G. R. DAMODARAN)
Principal,
P. S. G. College of Technology,
Coimbatore.

Foreward

My mind goes back to those happy days when Dr. T. E. Gnanamurthy, M. A., Ph. D., spent a few days on his thesis on Civakacintamani under me as his supervisor and brought back to my mind the beauties and glories of that Jain epic. To-day that thesis which has been approved for his Doctorate degree is being published for the benefit of the learned world, thanks to the initiative taken by my good friend Sri. G. R. Damodaran, the renowned educationist who has dedicated himself to the great task of taking the message of not only science but also of Tamil to the students of this generation and to the world at large who unfortunately know nothing about Tamil culture. The U. G. C. offered to print this thesis. But Mr. G. R. Damodaran preferred to print it himself so that the U. G. C. grants may be utilized for the publication of some other

thesis. My friend Dr. Gnanamurthy has become almost a worshipper at the altar of Tamil Cintamani. According to tradition this epic set the standard for the later epics in Tamil land and this is difficult for the modern generation to understand. It is not easy to interpret an epic with ideals and traditions, conventions and habits altogether different from those of the modern generation to whom this thesis is intended, but he has succeeded in his attempt. As the supervisor it was unfortunate duty to find fault with him with a view to make this thesis as an important Tamil classic as perfect as possible, but I have now the pleasure of congratulating him on this magnificent production. I hope this book will make this Jain epic more popular among the educated public.

(T. P. MEENAKSHISUNDARAN)
Vice-Chancellor
Madurai University
Madurai
1—11—1966

Preface

Cintāmaṇi was probably one of the medieval Tamiḻ epics but it has more than a historical value. Unless one studies the whole of the original work, it is difficult to get a complete and true picture of the epic. If only isolated portions are read one receives the impression that it is only a series of sensuous and erotic descriptions. It is therefore necessary to make a thorough study of the epic to get a unified picture of the hero Cīvakaṉ. When the epic is read as a whole, one clearly perceives that the intention of the author was to give a picture of an ideal king, according to the best Jain tradition for the benefit of those living during the period when Tamilian kings were trying to become ideal emperors. Studied from this point of view, this epic has got a modern value, for our world of the Gandhian era. The great commentary by Nacciṉārkiṉiyar is also helpful. We are also fortunate to have a very good edition of the text and the commentary. However, these are useful only for scholars and even so their approach is not from the modern point of view. They are also too superficial to be of real use.

These are the reasons why this work was taken up for critical study from a modern point of view. In the main body of the work

I have not generally mentioned the opinions of modern critics, because they are conflicting. But the work is analysed according to the principles of Tolkāppiyar, Dandiṉ and Aristotle.

I submit, that the following are my original contributions:

1. *Tracing the age of Tamiḻ epics with particular reference to Cīvakacintāmaṇi and fixing the date of its composition as the period between the closing years of the 9th century and the beginning of the 10th century A. D.*

2. *Comparing the story of Cīvakacintāmaṇi with that of Kshattira Cūṭāmaṇi and also the story of Cīvakaṉ found in Srīpurāṇam and arriving at the conclusion that Tiruttakkatēvar based his epic story on the traditional story of Cīvakaṉ current in Tamil in his times, and not on any of the other two books in view of the vast disparity among the stories of Cīvakaṉ, which are depicted in those Sanskrit works.*

3. *Proving that Cīvakacintāmaṇi is unique in its field, it being the first epic in Tamiḻ Viruttam Verses, introducing innovations such as Kaṭavuḷ vāḻttu, Avaiyaṭakkam, description of a village, a city etc., which served as a model for the later epic poets.*

4. *Analysis of the epic principles and the story of Cīvakacintāmaṇi under the heads of one action, a great action and entire action and also an analysis of the poet's sentiments or thoughts according to the principles of Aristotle and Tolkāppiyar.*

5. *Proving that Caccantaṉ is a tragic hero according to Aristotle's principles of tragedy and also according to the principles of Tolkāppiyam.*

6. *Proving that Cīvakaṉ is a great hero, an embodiment of virtue in contrast to Kaṭṭi-yaṅkāraṉ, the villain, who is the presonification of evil.*

7. *Making a study of the characters of Vicayai and Cīvakaṉ's eight wives and other minor characters and showing that each character is clearly distinguishable because of its unique characteristics.*

8. *Showing that the epic contains various emotional elements that sustain the interest of the reader throughout as pointed out by Tolkāppiyar and analysed by Winchester.*

9. *Showing the poet's richness of imagination with suitable illustrations from the epic.*

10. *Showing that the poet has adopted different kinds of Viruttam verses to suit his thoughts, i. e., showing that he has adopted a particular form of viruttam verse for a particular thought.*

11. *Pointing out that the social life, customs and manners revealed in the epic reflect those in vogue during the age of Tiruttakkatēvar.*

12. *The study of the personality of the author as an ascetic and as a humanist which is revealed in the epic.*

I think that a history of Cintāmaṇi criticism may be useful and this is attemped here.

Cintāmaṇi became famous almost from the day of its publication, as is evidenced by the quotations from the Yāpparuṅkalam commentary of the tenth century. Reputed commentators have held it in great respect as a great classic. All this is refered to in the body of the thesis. Naççiṉārkiṉiyar wrote a commentary on this work in the sixteenth century and it continues to be the best commentary up to date.

Cintāmaṇi is a Jain work but unlike other Jain stories in Sanskrit, Prakrit and Tamiḻ, it is really a great epic praised not only by native scholars but also by Westerners like Beschi, Ellis, Pope, Caldwell and Vinson. Hence it is unique in Jain literature.

Rev. Bower printed the first Ilampakam in the nineteenth century. Portions of Cintāmaṇi were prescribed for the various examinations of the Madras University and scholars like Subbaraya Chettiyar prepared text book editions of the Ilampakams prescribed, especially Nāmakaḷ Ilampakam and Kāntarvatattaiyār Ilampakam. It was Dr. U.V. Saminatha Aiyar who for the first time edited and published the whole of Cintāmaṇi with the commentary on it by Nacciṉārkkiṉiyar.

His introduction conisting of (1) the concordance, (2) the index of difficult words and their meaning, (3) References to quotations from Cintāmaṇi in other works, (4) his notes and (5) printing of the portion relating to this story in Srīpurāṇam in Maṇipravāḷa style–is a monument to his patient research.

Other old manuscripts were compared with Dr. U. V. Saminatha Aiyar's work and a new edition of the text alone was printed by the Saiva Siddhanta Samajam under the editorship of Thiru. S. Vaiyapuri Piḷḷai.

There are references to Cintāmaṇi in other works as already mentioned. There have been articles on the date of composition of Cintāmaṇi by Gopinātha Rao in the Journal "Sentamiḻ" and on the sources of Cintāmaṇi by Sri Kuppusami Sastri in the Journal "Tamiḻakam". There are short notes, on Cintāmaṇi in all the histories of Tamil literature both in Tamiḻ and in English viz.,

(1) *Introduction to Dr. Caldwell's Comparative Grammar in the earlier edition (English)*

(2) *Tamiḻ Varalāṟu by Srinivasa Piḷḷai (Tamil).*

(3) *Primer of Tamil Literature by M. S. Purnalingam Piḷḷai (English)*

(4) *History of Tamiḻ Literature by M. S. Purnalingam Piḷḷai (English)*

(5) *Tamiḻ Ilakkiya Varalāṟu by K. Subramania Piḷḷai, 1st Edition and 2nd Edition (Tamiḻ)*

(6) *Tamiḻ Ilakkiyattōṟṟam by Govindasami of Annamalai University*

(7) *History of Jain and Saiva Literature by Varadaraja Aiyar of Annamalai University*

(8) *History of Tamil Literature by Adaikkalasami*

(9) *History of Tamiḻ Literature by Balasubramaniam.*

(10) *History of Tamiḻ Language and Literature by S. Vaiyapuri Piḷḷai.*

(11) *Tamiḻ Kaviyaṅkaḷ by K. V. Jagannathan.*

(12) *Camaṇa Ilakkiya Varalāṟu by T. P. Meenakshisundaranar.*

Of critical surveys Avvai Duraisami Piḷḷai's "Cintāmaṇi Ārāycci" is the only work deals with the entire epic. But this is only a summary of the epic.

The next important work is by the late lamented scholar Sri. S. Vaiyapuri Piḷḷai of the Madras University. His book covers all the Tamiḻ epics and contains critical remarks on Cintāmaṇi as well. He is all praise for the separate verses therein but is not impressed with the epic structure of the work as a whole.

A collection of essays by various Tamiḻ scholars published under the title "Cīvakacintāmaṇi Coṟpoḻivu Niṉaivu Malar" is an important work which evaluates the epic from various points of view.

For transliteration, the Tamiḻ Lexicon way of Romanization of Tamiḻ is adopted, but this has not been followed in respect of sanskrit words.

This thesis was submitted to the Annamalai University for Ph. D. Degree. I am grateful to the authorities of the Annamalai University for having given me permission to do this research for my Ph. D. Course. I am also grateful to them for giving permission to publish this thesis.

I am deeply indebted to my revered Guru Professor T. P. Meenakshisundaram Pillai, a great savant, for generating in me a love for the study of Tamil literature. It is my singular fortune to have had the privilege of being his student. His masterly expositions have inspired me to acquire, if I may claim so, deeper insight into Tamil language and literature. While he was the Head of the Department of Tamil (Arts), I had the good fortune to receive his able guidance in processing my research work till its completion. I owe to my Guru so much that my words fail to give adequate expression to my gratefulness to him.

I am grateful to Dr. A. Chithambaranatha Chettiar for supervising my thesis.

Thiru. G. R. Damodaran, the Director of P. S. G. Arts College has been a source of great encouragement to me in all my academic pursuits ever since, I joined the college. A great educationist as he is, he encourages academic researches with unstinted patronage. Thanks to his kind efforts, my thesis has come out in the form of a printed volume. I am ever grateful to him for his kindness and love.

I have richly enjoyed the patronage of my correspondent Thiru. G. R. Govindarajulu

whose kind encouragement will ever be cherished in my memory.

Thiru. B. R. Krishnamurthy, the Principal of our College, is my friend, philosopher and guide. I am privileged to have his valuable advice in times of need. He has been generous to permit to do my research work. I wonder whether I would have completed my thesis but for his liberality. I am deeply indebted to him.

I am also grateful to Mrs. Eileen Ramasamy for perusing the rough copy of my thesis with utmost patience and care and polished its language with her facile hand, to my dear friend and colleague Thiru. V. Rajamanickam for comparing typed copies with the original manuscript and to my esteemed friend Prof. C. R. Sundar Raj for going through the final proofs.

I must also express my grateful thanks to Messrs. Kalaikathir for publishing my thesis, and to the Manager of Kalaikathir Achchagam for the fine get up.

TRANSLITERATION

VOWELS	CONSONANTS
a — அ	k — க
ā — ஆ	ṅ — ங
i — இ	c — ச
ī — ஈ	ñ — ஞ
u — உ	ṭ — ட
ū — ஊ	ṇ — ண
e — எ	t — த
ē — ஏ	n — ந
ai — ஐ	p — ப
o — ஒ	m — ம
ō — ஓ	y — ய
au — ஔ	r — ர
h — ஃ	l — ல
	v — வ
	ḻ — ழ
	ḷ — ள
	ṟ — ற
	ṉ — ன

Contents

1

The Age of Tamil Epics

I

"An epic poem is by common consent a narrative of some length and deals with events which have a certain grandeur and importance and come from a life of action, especially of violent action such as war. It gives a special pleasure because its events and persons enhance our belief in the work of human achievement and in the dignity and nobility of man". [1]

— (C. M. Bowra)

"The true epic, wherever created will be a narrative poem, organic in structure, dealing with great actions and great characters, in a style commensurate with the lordliness of its theme, which tends to idealise these characters and actions and to sustain and embellish its subject by means of episode and amplification".[2]

—(W. M. Dixon)

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1. C. M. Bowra, From Virgil to Milton, Ch. I, p. 1.
2. W. M. Dixon, English Epic and Heroic Poetry ch. I.

II

The epic age dawns only when society has developed beyond the primitive stage. In that stage the individual feels and lives as part of the tribe without any assertion of his individuality.[1] As society develops, the man who possesses outstanding physical strength, beauty, personality, prowess, valour and generosity becomes dominant and is praised, admired and revered for his individual greatness. He becomes a hero. The epic age is thus the heroic age. The poetry and songs of the primitive age slowly develop into narrative poems and epic poetry, showing the progress from tribalism to individualism, characterised by intellectual and imaginative freedom.

Epic poetry is not, therefore, primitive poetry. It is the result of a continuous process of development.[2] It is a treasure-house of knowledge of varied themes, expressing the ideas, thoughts and sentiments of the heroic age, and, in that way, it is a historical record of the cherished activities of the people of that age, preserved in poetry with all its grandeur.

Chadwick distinguishes four different stages in the development towards epic poetry.[3] Leaving behind primitive tribal poetry, the heroic age proceeds to assert itself, in the first stage of development through its court poems–poems singing of the victories of living princes and heroes and mourning the death of kings in elegies. Perhaps having in mind Anglo-Saxon poetry, Chadwick is doubtful whether any of this type of poetry has survived. The Caṅkam works, in Tamil, especially Puṟanāṉūṟu and Patiṟṟuppattu amongst others, are anthologies of court poems celebrating victories and giving expression to desolation at the death of heroes. From various kinds of Tamil poetic moods, two can be selected for special mention as corresponding to these two great occasions, aracavākai, dealing with the victory of kings and kaiyaṟunilai, the elegy. These Caṅkam poems according to the views of the majority of Tamil scholars, belong to a period begin-

1. Lascelles Abercrombie, The Epic, ch. I p. 9
2. W. P. Ker, Epic and Romance. p. 13
3. H. Munro Chadwick, the Heroic Age, Edn. 1912, ch. 5, p. 94

ning somewhere about the time of the dawn of the Christian era and ending at the close of the 2nd century A. D. It is not necessary, here, to enter into the details of the controversy about the age of the poems but scholars have more or less agreed that these poems are the earliest poems now extant in Tamil literature.

To the second stage of development, according to Chadwick, belong narrative poems based on court life. The Vañcikkāṇṭam in Cilappatikāram is similar to this type of poetry but it really belongs to the age of literary or secondary epics and not to that of primitive or primary epics. Some of the longer verses in Pattuppāṭṭu where the bards go to the royal courts and praise their king's and chieftain's valour and victory, their generosity and righteousness, may have some relation to this stage of development.

The third stage is represented by ballads in which complex stories are simplified and the emphasis shifts from specific events to general biographical narration, and where, thanks to the introduction of nameless characters and the absence of any detailed acquaintance with court life, there is a general approximation to the characteristics of folk tales. Here, therefore, is something reminiscent of the first stage, but what one finds here is not the communism of tribal life but the first signs of the universalism of real poetry. No ballads have come down to us from the ancient Tamils, though there are ballads of a later age, such as Tēciṅkurājaṉ katai of the 17th or 18th century. There may be traces of this stage of development in Pattuppāṭṭu and Patiṟṟuppattu.

The fourth stage is represented, according to Chadwick, by epic poems which both in form and spirit are characteristic of the age in which they were composed. It cannot be said that the heroic age everywhere produces epics, for, as W. P. Ker has pointed out, "many nations instead of an Iliad or an Odyssey have had to make shift with the conventional repetitions of the praise of chieftains without any story".[1]

1. W. P. Ker, Epic and Romance, ch. I, p. 13

III

Epic poetry is divided into two classes, primitive and artificial. These classifications are also termed respectively as "Authentic" and 'Literary'. The European poems such as the 'Odyssey' the 'Iliad', the 'Beowulf', the 'Song of Roland' and the 'Neibelungenlied' are classified as 'Authentic' epics; and the poems of Apollonius, Rhodius, Virgil, Luncun, Camoens, Tasso and Milton are classed as 'Literary' epics. Generally it is considered that those that were written during the Heroic Age are 'Authentic' epics, and that those of later ages are 'Literary' epics. Hence it may be said that the spirit of the primitive period, which is believed to be the folk spirit, is reflected in authentic epics, and that the spirit of sophistication pervades the literary epics of later ages. The first epics were intended for recitation, and hence only traditional matters are glorified in them. It is easier to listen to the recitation of familiar stories than to quite new and unexpected tales. To fix the attention of listeners more firmly or to stir them when they drowse, the well known syllables, stock epithets, set phrases etc., recur in those epics more frequently than in literary epics which are meant to be read. Lascelles Abercrombie after labouring much to draw a line of distinction between the two divisions of epic poetry in his book 'The Epic' concludes thus :

"We find certain conceptual differences and certain mechanical differences between 'authentic' and 'literary' epics. But these are not such as to enable us to say that there is, artistically any real difference between the two kinds. Rather, the differences exhibit the changes we might expect in an art that has kept up with consciousness developing and civilization becoming more intricate. "Literary" epic is as close to its subject as "authentic", but as a general rule 'authentic' epic in response to its surrounding needs, has a simple and concrete subject, and the closeness of the poet to this is therefore more obvious than in 'literary' epic, which (again in response to surrounding needs) has been driven to take for subject some great abstract idea and display this in a concrete but only ostensible subject...............We may, then, in a general survey, regard epic poetry as being in all ages

essentially the same kind of art, fulfilling always a similar, though constantly developing intention".[1]

C. S. Lewis regards the division of epic into Primitive and Artificial as unsatisfactory, because no surviving ancient poetry is really primitive and all poetry is in some sense artificial. He says, "I prefer to divide it into Primary Epic and Secondary Epic—the adjectives being purely chronological implying no judgments of value. The **secondary** here means not 'the second rate' but what comes after, and grows out of, the primary".[2]

IV (a)

Even the earliest epic in Tamil poetry, Cilappatikāram, is not a primary or primitive epic, and therefore Chadwick's remarks, which were concerned only with the development of the primitive epic, and his theory of development cannot be applied to the literary or secondary Tamil epics which are at present in existence. These secondary epics are of a much later period than the four stages described by Chadwick. Their development may be classified as the fifth stage.

IV (b)

Tolkāppiyam is the earliest work, in Tamil, now available, and the commentators on Tolkāppiyam have said that this book is anterior to the Caṅkam works because the specific usages of 'viyaṅkōḷ', 'uvama urupu' and of the roots 'cel', 'vā', 'tā' and 'koṭu' had fallen into disuse by the time of the Caṅkam poetry. The present writer feels, with the commentators that Tolkāppiyam represents the earliest work in Tamil.

Tolkāppiyam speaks of eight kinds of poetic composition of which Toṉmai and Tōl are relevant for our present purpose. As interpreted by commentators, Toṉmai and Tōl indicate that longer poems based on traditional legends, if not epic poems of a true nature, were in vogue during the period of Tolkāppiyar and

1. Lascelles Abercrombie, the Epic, 1922 Edn, ch. II p. 47
2. C. S. Lewis, A Preface to Paradise Lost, Ch. III p. 12

before. Tonmai, according to him, is a work where prose and verse are interspersed and a traditional legend forms its subject.[1] Tōl, again according to the commentator, is a work which deals with the noble subjects of Aṟam, Poruḷ, Inpam and Vīṭu written in sweet words. It also applies to a work written elaborately and having a large number of lines.[2] The commentator Pērāciriyar states that Tōl is a literary work where a traditional legend forms the subject.[3] If the commentators are correct, this evidence shows that there are narrative poems which, though they may not be called epics, go to form the nucleous of an epic. We may classify the narrative poems existing in the days of Tolkāppiyar and those before that period as epics in the formative stage—the seeds of epic poetry. Tonmai, as we have seen before, is a work having as its subject a traditional legend couched in a mixture of prose and verse. This form of literature is considered to be the oldest form of epic poetry. Mr. Winternitz quotes the following words of H. Oldenberg in support of this opinion. "The oldest form of epic poetry in India was the Akhyana, a tale in a mixture of prose and verse, the speeches of the persons only being in verses, while the events connected with the speeches were narrated in prose............This theory was supported by the fact that not only in Indian but also in other literature the mixture of prose and verse is an early form of epic poetry".[4]

Tonmai and Tōl cannot be taken to apply to the epics of later ages, though Naccinārkkiniyar related Tōl to the epic of

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1. Tonmaitānē colluṅkālai uraiyoṭu puṇarnta paḻamai mēṟṟē — Tol. Cūtram 539

2. Iḻumen moḻiyān viḻumīyatu nuvalinum
paranta moḻiyān aṭinimirn toḻukinum
tōlena moḻipa tonmoḻip pulavar' } Tol. Cūtram 550

3. Pērāciriyars commentary on Tol. Cūtram 550

4. M. Winternitz, Some Problems of Indian Literature, Ancient Indian Ballad Poetry, p. 44

Cīvakacintāmaṇi.[1] We can safely conclude that Toṉmai and Tōl relate only to narrative poems or story poems having traditional legends as their subjects. They cannot be taken to apply to well developed epics. The definitions of these two elements as stated by Tolkāppiyar imply no more than this.

IV (c)

Because of the atmosphere thus created the Jains began to rewrite their earlier mythologies. Guṇabhadra is said to have composed the Mahāpurāṇa in verse. Cintāmaṇi is a story found in this Purāṇa of the Jains. Here in this story is the royal ideal of winning the whole world and then renouncing it all to attain salvation. This gives us the picture of an ideal Jain King who captivated the hearts of the people without minimising the principle of renunciation.

Cintāmaṇi has all the marks of a literary epic—in its ideals its unity, and its literary excellence. In this way Cintāmaṇi may be the first epic now found in Tamil in its entirety which paints the life of a hero and a king who finally becomes a saint.

The other epics in Tamil such as Cūḷāmaṇi, Kampa Rāmāyaṇam, etc., are decidedly later than Cintāmaṇi.

V (a)

Having surveyed briefly the age of Tamil epics in general, let us now proceed to study the age of Cīvakacintāmaṇi, the subject of the thesis, in particular. Nothing is known definitely about the age, place of birth of Tiruttakkatēvar, the author of Cīvakacintāmaṇi.

But Nacciṉārkkiṉiyar, the commentator, has stated that the Akattiyam and Tolkāppiyam were two types of grammar extant in the days when Cīvakacintāmaṇi was written, and that the author has followed the principles of those two types of grammar.[2]

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1. Cīvakacintāmaṇi, Nacciṉārkkiṉiyar's commentary, Dr. U. V. Saminatha Aiyar's 5th Edn. p. 2.

2. Naccinārkkiṉiyar's commentry to Cīvakacintāmaṇi, S. 1 p. 1—Dr. U. V. Saminatha Aiyar's edition.

It is clear from this statement that the Cintāmaṇi was written in an age earlier than that of the later grammatical works such as Puṟapporuḷ Veṇpāmālai, Nampi Akapporuḷ, Taṇṭiyalaṅkāram, Vīracōḻiyam and Naṉṉul. At the same time since the work is composed in Viruttam verses, it is also evident that it could not have been produced in the Caṅkam age or immediately after it. It must have been written only after Viruttam verses had been evolved perfectly and had become popular by that name. Viruttam verses were first used during the Pallava age or the age of Tēvāram.[1] Most of the devotional songs of Appar, Campantar, and Cuntarar are in Viruttam verses. These Caiva saints are known to have lived during the period from 570 to 700 A. D.[2] We may say that the Viruttam verses gradually gained popularity during and after this time. Cīvakacintāmaṇi, an epic containing 3145 Viruttam verses must have been written only during the period when Viruttam verses had gained high popularity.

V (b)

Linguistic evidence supports the fact that Cīvakacintāmaṇi does not belong to the earliest age. A number of words that became current in the middle ages are found in the work. To mention a few of them will suffice. Let us take the period from the end of the Caṅkam age to the fall of the Cōḻās (i. e., 250 A. D. to 13th Century A. D.) as the middle ages.

"Eṉṉalāṟ piṟarkaḷ yārē yiṉṉavai poṟukku nīrār".[3]

In the word "piṟarkaḷ" the suffix 'kaḷ' is added to denote plural. Adding the suffix 'kaḷ' to uyartiṇai nouns to denote plural was not in vogue in the Caṅkam age. 'kaḷ' was added only to the neuter (ahṟiṇi) nouns. The usuage of adding 'kaḷ' as suffix to uyartiṇai nouns came into vogue only during the middle ages.

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1. K. Subramania Pillai, Ilakkiya Varalāṟu, Part II, p. 307
2. Ibid. pp 304 & 306.
3. Cintāmaṇi, S. 259

"Manniya kurucil kontu marapinā nōkkukinrān".[1]
The word 'nōkkukinrān' is a verb in the present tense. 'Kinru" is the present tense sign, which is found rarely in the works of the earliest ages. The sign is used more frequently in the works of the middle ages and after.

'Atu' is the sixth case sign used in Cankam age. We find 'uṭai', 'uṭaiya', 'tan', and 'tam', as the sixth case signs (collurupu) which became current in the middle ages in addition to 'atu' in Cīvakacintāmaṇi.

"Orunīra vēvilanku tāmuṭaiya tunpam"[2]

"Cīrramurra mannartam cenni pantaṭippana"[3]

The first person nouns 'yān' 'yā.n' and 'nā n', and second person nouns 'nī', 'nīn, nīvir, and 'num' were only current in the Cankam age. But in later ages 'nān', 'nānkaḷ' for first person and 'un', 'unkaḷ' for second person came into more frequent usage. These later usages are found in Cīvakacintāmaṇi.

"unnai yān pirinta nāḷōıūḷiyē pōnratu"[4]

"Nūlavaiyārpōl nīnkaḷ nōkkuminē"[5]

It is clear from these evidences, that Cīvakacintāmaṇi is a work written during the middle ages. Let us now attempt to fix the probable date more specifically.

V (c)

The Vīracōḷiyam is a work on grammar which was written by Puttamittirar. Its commentator is Peruntēvanār. It is said that he is the disciple of the author Puttamittirar. Therefore both

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1. Cintāmaṇi S. 842
2. Ibid. S. 2777
3. Ibid S. 152
4. Ibid S. 2100
5. Ibid S. 1045

of them must belong to the same age. Puttamittirar had the patronage of Vīrarācēntiran̲ the Cōl̲ā king in whose honour the book was written. The title of the book viz., Vīracōl̲iyam is evidence for the above contention. Vīrarācēntiran̲ reigned from 1013 A. D. to 1070 A. D. and it can be presumed that the Vīracōl̲iyam was written in the 11th century A. D.

The commentator on Vīracōl̲iyam has quoted many stanzas and Cūtrams from other works as illustrations in his commentary. He has also quoted from Yāpparuṅkalam, a treatise on grammar written by Amutacākarar. Yāpparuṅkalam is therefore the work of an earlier period than that of Vīracōl̲iyam.[1]

V (d)

The author of Cintāmaṇi is said to have composed a minor poem called "Nari Viruttam". Jains are famous for their animal fables expounding great moral truths. Nari Viruttam is such a story.

Tiruñāṉacampantar refers to the Eli Viruttam and Kiḷi Viruttam composed by the Jains.

Appar refers to Nari Viruttam (though there is another reading Nari Viruntam)[2]. On this evidence it has been argued that Tiruttakkatēvar was anterior to Appar. However, we know that in the age of Appar and till late in the 8th or 9th century of Nammāl̲var, Viruttam was the name given only to Kaṭṭaḷaik-kalitturai, and therefore it cannot be the same work mentioned by Appar. Viruttam came to have a different meaning by the time of Yāpparuṅkalam in the 10th century. Perhaps this extension of meaning or generalisation was earlier than Yāpparuṅkalam, but in any case Appar could not have referred to the author's work. In the commentary on Vīracōl̲iyam we have quoted verses said to be from Nari Viruttam which are in Kaṭṭaḷai-k-kalitturai. This must be an

1. Vīracōl̲iyam, K. R. Govindaraja Mudaliar's Edn. 1942 pp. 277 & 278
2. Appar Tēvāram, Ātipurāṇat Tirukkuruntokai, S. 7

earlier work of that name. Therefore the reference by Appar must be to this earlier work and not to that of the same name by the author.

V (e)

The inscriptions of Srāvaṇa Belgōḷa mentions the author of Cintāmaṇi and the author of Cūḷāmaṇi, after Guṇabhadra. Some people feel that the two books referred to here are no other than the Tamil Jain epics. Guṇabhadra composed his Purāṇā from which our author is said to have taken this story. Guṇabhadra belonged to the same period as the father of Catyavāyka Amōgavarsa, the patron of Guṇabhadra, who lived in the closing years of the 9th century.

In the Ciṟappuppāyiram (prefatory verse) of Cīvaka-cintāmaṇi an encomium is bestowed on Tiruttakkatēvar. It states that "Tiruttakumuṉivaṉ of pure wisdom has the unique honour of being praised by Poyyāmoḻi." Here Tiruttakumuṉivaṉ means Tiruttakkatēvar. Some contend that the term Poyyā-moḻi denotes a poet by that name. But T. A. Gopinatha Rao and Dr. V. Saminatha Aiyar are of opinion that the term stands for the Sanskrit name Cattiyavākkiyaṉ who was a king of Ganga country, and ruled from 908 to 950 A. D.[1] Since it is stated that Tirutakkatēvar is praised by him it is evident that the poet was a contemporary of Cattiyavākkiyaṉ or Poyyāmoḻi.

V (f)

It is claimed that the author was a Cōḻā prince, before his conversion to Jainism. Vicayai, the mother of Cīvakaṉ is described as belonging to the Royal family of Ariñcayaṉ.[2] Ariñcayaṉ is the name of the father of Rajaraja but he could also have received that name through some relationship with the Kannada country where such names were common. We can,

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1. T. A. Gopinatha Rao, Centamiḻ Vol. V. pp. 98, 99

2. Cintāmaṇi S. 201

therefore, conclude that Cintāmaṇi was written during the rise of the Vijayālayā line of Cōḻās, perhaps in the 9th century.

V (g)

Cintāmaṇi and Cūḷāmaṇi are quoted in the commentary on Yāpparuṅkalakkārikai by Amutacākarar. The commentator, Kuṇacākarar is said to be his contemporary. Amutacākarar the author of Kārikai was given a village, Kuḷattur, in recognition of his services to Tamil literature and the village itself was therefore named 'Kārikai-k-kuḷattur'.[1] Since Rājēndra Cōḻā's inscription mentions the name of this village, the book must have been written at an earlier date than the inscription. Mr. M. Raghava Aiyangar traces references to Amutacākarar and Kuṇacākarar in the inscriptions of the 10th century. If so, the author and commentator of the Kārikai must belong to the 2nd half of the 10th century. This evidence supports the conclusion that Cintāmaṇi was written before this period, and therefore that it probably belongs to the period from the closing quarter of the 9th century to the beginning years of the 10th century.

1. Epigraphia Indica. Vol. XIII pp. 64-69 M. E. R. No. 534 of 1921.

2

The Story and Its Sources

I

Caccantaṉ is a great king of Ēmāṅkatāṉāṭu. The capital city of his country is Irācamāpuram. Caccantaṉ falls in love with his uncle's daughter, Vicayai, and marries her. He is so fascinated by her that he yearns to be in her company every hour of the day. Consequently he entrusts the administration of his state to his chief minister Kaṭṭiyaṅkāraṉ. Kaṭṭiyaṅkāraṉ plots treacherously to seize the throne. Caccantaṉ discovers Kaṭṭiyaṅkāraṉ's villainy too late. He sends away Vicayai, who is by that time pregnant, in Mayiṟpoṟi (a contrivance in the form of a peacock which could be made to move in the sky and down by a mechanism). Kaṭṭiyaṅkāraṉ attacks Caccantaṉ and kills him.

The Mayiṟpoṟi carrying Vicayai descends and lands in a graveyard. Vicayai gives birth to a son there. She grieves for her miserable plight. The angel of the graveyard comes in the disguise of Caṇpakamālai, Vicayai's companion, and consoles her. Kantukkaṭaṉ, a merchant comes to the graveyard to bury

his dead child. Seeing him, the angel and Vicayai hide themselves behind a tree. Kantukkaṭaṉ's eyes fall on Vicaiyai's child. With great joy he takes him home and brings him up. The angel leaves Vicayai in a Jain hermitage.

Kantukkaṭaṉ and his wife Cunantai name the child Cīvakaṉ and he grows into a lovely boy under their care. He learns several arts at the feet of his master Accananti Āciriar and attains perfect proficiency in all of them. He also learns the true story of his life from his teacher. He wants to avenge his father's death immediately by attacking Kaṭṭiyaṅkāraṉ. Accaṇanti makes him promise to restrain himself for a period of one year.

One day the hunters of the forest steal away the cows belonging to the āyars (cowherds). The āyars find that it is impossible for them to recover the cows from the hunters who are too strong for them. Nantakōṉ, the king of the āyars, therefore, proclaims that he will give his beautiful daughter, named Kōvintai, in marriage, to him who recovers the cows from the hunters. After hearing the proclamation Cīvakaṉ, attacks the hunters and brings back the cows. Nantakōṉ, being pleased with Cīvakaṉ's heroic deed, gives his daughter to him, but Cīvakaṉ marries her to Patumukaṉ, one of his comrades.

Kāntarvatattai is the daughter of Kaluḷavēkaṉ, who is the king of Vityātarar. She is under the care of Cītattaṉ, a wealthy merchant. Cītattaṉ proclaims that whoever defeats Kāntarvatattai in yāḻ (a string instrument) competition can marry her. Several men skilled in music compete with her in vain. Finally Cīvakaṉ defeats her. Kaṭṭiyaṅkāraṉ grows jealous of Cīvakaṉ, and instigates the other kings to attack him. They are depressed because of their defeat in the yāḻ competition and agree to attack Cīvakaṉ. Cīvakaṉ and his comrades repulse their attack, eventually gaining a complete victory. Kāntarvatattai is then married to Cīvakaṉ.

A dispute arises between the two maidens, Curamañcari and Kuṇamālai, as to whose scented powder is better in quality. The dispute is taken to Cīvakaṉ who decides that the powder prepared by Kuṇamālai is better. Curamañcari thinks that the

decision is not just and leaves Kuṇamālai in anger. As Kuṇamālai returns home, the state elephant named Acaṉivēkam turns rogue and runs to catch hold of Kuṇamālai. Cīvakaṉ, seeing this springs upon the elephant and after controlling it, dexterously escapes unhurt. Kuṇamālai falls in love with Cīvakaṉ, her saviour. Her parents marry her to Cīvakaṉ.

Kaṭṭiyaṅkāraṉ is enraged at Cīvakaṉ when he learns that Cīvakaṉ has wounded the pride of his state elephant, and atonce orders his men to produce Cīvakaṉ before him. Kaṭṭiyaṅkāraṉ's men arrest Cīvakaṉ. But Cutañcaṇaṉ, a celestial being who is friendly with Cīvakaṉ carries him away without any one's knowledge, by using his supernatural power. Cutañcaṇaṉ gives direction to Cīvakaṉ for his travel in different places and also teaches him three mantirams (divine hymns). The first will enable Cīvakaṉ to change his appearance, the second will render him immune to deadly poison and with the third he can gain a charming personality.

Cīvakaṉ goes to Pallavanāṭu. Patumai, the daughter of the king of that country, is bitten by a cobra. Cīvakaṉ rushes to her and cures her. She falls in love with him. Her father Taṉapati as a mark of gratitude for saving his daughter marries her to Cīvakaṉ. Cīvakaṉ after staying with her for two months, leaves her. He reaches Kēmamāpuram, the capital city of Takkanāṭu. Cupattiraṉ, a merchant of that city meets Cīvakaṉ and takes him home as a guest. Kēmacari, the daughter of Cupattiraṉ runs away, because she is shy and hides herself when she sees Cīvakaṉ. Cupattiraṉ is extremely happy over this, because his astrologer has already foretold that Kēmacari would be overwhelmed with shyness when she encountered the man who was fit to be her husband. She is, therefore, married to Cīvakaṉ. After two months have passed Cīvakaṉ stealthily leaves her also. He reaches Ēmamāpuram, the capital city of Mattimanāṭu, where he undertakes to teach the art of war to the five sons of Taṭamittaṉ, the king of that country. As a recompense, Taṭamittaṉ marries his daughter Kaṉakamālai to Cīvakaṉ.

Nantaṭṭan, Cīvakaṉ's comrade learns that Cīvakaṉ is with Kaṉakamālai at Mattimanāṭu and goes there with the aid of

Kāntarvatattai's supernatural power. Cīvakaṉ's other comrades also learn from Kāntarvatattai that he is at Ēmamāpuram and set out to meet him there. On their way they meet Vicayai in a grove where she is leading the life of an ascetic. They learn, from her, that she is Cīvakaṉ's mother and that Cīvakaṉ is really a prince and not the son of the merchant, Kantukkaṭaṉ. They promise to bring Cīvakaṉ to her as quickly as possible and take leave of her. They meet Cīvakaṉ at Ēmamāpuram and tell him of their encounter with his mother. Cīvakaṉ immediately takes leave of Tāṭamittaṉ and Kaṉakamālai and sets out, with his comrades, to meet his mother. Mother and son embrace ardently and both acquaint each other with the story of their lives. Vicayai advises Cīvakaṉ to attack Kaṭṭiyaṅkāran with the help of his uncle Kōvintaṉ, and thus recover the throne. Cīvakaṉ promises to do so. After sending his mother, Vicayai, to his uncle's house, in the company of other ascetic women, Cīvakaṉ sets out with his companions and reaches Irācamāpuram, and stays at a camp in a grove.

The people of Irācamāpuram and Kaṭṭiyaṅkāraṉ, the king, think that Cīvakaṉ is dead. Cīvakaṉ does not want to reveal himself until the supporters are stronger. So he camps in the grove.

Next day Cīvakaṉ sets out to see the city. As he is walking down a street he encounters Vimalai, a young and beautiful maiden, who has run to pick up her ball which has fallen there. Cīvakaṉ and Vimalai fall in love with each other. Cīvakaṉ stays for sometime in the shop of Cākaratattaṉ a merchant, who is the father of Vimalai. To the delight of Cākaratattaṉ all the articles in his shop, unsold for many days, have been sold out instantly because of Cīvakaṉ's presence in the shop. This reminds Cākaratattaṉ of his astrologer's prophecy that the unsold articles in his shop would be sold only when the man, who was destined to be Vimalai's husband, came to the shop. Cākaratattaṉ feels extremely happy and gives his daughter Vimalai in marriage to Cīvakaṉ. Cīvakaṉ after staying with her for two days, joins his comrades at the grove.

His comrades are filled with joy when they learn of Cīvakaṉ's marriage with Vimalai. They congratulate him and praise him as

"Kāman." Putticēnan persuades Cīvakan to marry Curamañcari who has taken a vow that she will not look at a man. He says that if Cīvakan succeeds in marrying her, he will acknowledge him to be "Kāma Tilakan" (the gem of Kāman).

Cīvakan goes to Curamañcari in the guise of a very old man and pretends to be extremely hungry. Curamañcari takes pity on him and feeds him with delicious food. After eating he takes rest on a luxurious bed. When he has feigned sleep for a while, Cīvakan sings a song which thrills Curamañcari. She is reminded of Cīvakan since the song and voice both resemble those of Cīvakan. She goes to the temple of Kāman (God of Love) the next day and prays for Cīvakan. Putticēnan who is hiding in the temple, as previously arranged, speaks out, saying "You will have Cīvakan, you can go". Curamañcari believing that these words are spoken by the God Kāman, feels extremely happy. Cīvakan appears before Curamañcari without disguise and she is greatly surprised and filled with joy. The following day he marries her. After staying with her for one day, he joins his companions. He meets his foster parents Cunantai, and Kantukkaṭan, and also his wives Kāntarvatattai and Kuṇamālai and consoles them. Thereafter he leaves Ēmāṅkatanāṭu in the guise of a horse merchant with his companions. He reaches Vitaiyanāṭu which is his uncle Kōvintarācan's country. He meets his uncle. Together they devise a plan to attack Kaṭṭiyāṅkāran. Cīvakan returns to Ēmāṅkatanāṭu with his uncle and his army and camps at a place near Irācamāpuram.

Kōvintan sets up a machine in the shape of a whirling pig, and proclaims that the man who shoots down the pig with his arrow is entitled to marry his beautiful daughter, Ilakkaṇai. The princes who desire to marry Ilakkaṇai attempt to shoot down the pig, but they are not scucessful. Finally, Cīvakan arrives on an elephant. Kaṭṭiyaṅkāran, who is under the impression that Cīvakan is dead, is shocked to see him. Cīvakan gets down from the elephant, takes his bow and arrow and shoots down the pig. Kōvintan discloses, to those who are assembled there, that Cīvakan is the son of Caccantan. Thereupon Kaṭṭiyaṅkāran with the aid of his hundred sons and his other allies, prepares to attack Cīvakan and his army.

A terrible fight ensues between the two armies. Kaṭṭiyaṅkāran's army is routed and ultimately Kaṭṭiyaṅkāran himself is killed.

Cīvakaṉ enters the palace and takes the rightful throne. He then marries his uncle's daughter Ilakkaṇai as his eighth wife. He rules his country most benignly for thirty years. As a result of his benevolent rule his land abounds in peace and prosperity.

One day, while he is strolling with his wives in the grove, he sees the gardner snatching away a jackfruit from the hands of a female monkey. This sight makes him think about the intransciency of this mundane world. He realizes that worldy pleasures are not lasting and he ultimately renounces them. By doing a severe penance he attains salvation. His mother, his foster parents, his wives and companions also follow his footsteps, but they become Tēvās and enjoy the pleasures of "Swarkalōkam".

II

This is the outline of the story narrated in Cīvakacintāmaṇi. Cīvakaṉ's story is also found in the latter portion of Mahāpurāṇam, called Uttirapurāṇam which was written by Guṇamittirar in Sanskrit,[1] and also in Srivartamāṉar Purāṇam of Srīpurāṇam.[2] Srīpurāṇam is a translation of Mahāpurāṇm.[3] It is written in Maṇipravāḷam a mixture of Sanskrit and Tamil. In addition, the Sanskrit works 'Kshattiracuṭāmaṇi', 'Kattiya Cintāmaṇi', 'Jīvantara Nāṭakam' 'Jīvantara Campu' deal with the story of Cīvakaṉ. However, the stories narrated in these four works differ from that of Cīvakacintāmaṇi.[4]

It is believed that Cīvakaṉ's story narrated in the Sanskrit work Mahāpurāṇam is the source for Tiruttakkatēvar's epic story.[5]

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1. Centamiḻ, Vol V. p. 96
2. Sripurāṇam, V. Venkaṭarajalu Reddiar's 2nd Edn. p. 521
3. Ibid Introduction p. 42
4. Cīvakacintāmaṇi, Dr. U. V. Saminatha Aiyar's 5th edn, Introduction p. 8
5. K. Subramania Pillai, Ilakkia Varalāṟu P. II, 2nd Edn. p. 247

Mr. T. A. Gopinatha Rao is also of the same opinion.[1] Mr. Vaiyapuri Pillai says,"The Tamil poets attempted to produce beautiful works basing them on the stories of Mahāpurāṇam. The first work so produced is Cīvakacintāmaṇi".[2]

Dr. U. V. Saminatha Aiyar in his introduction to the first edition of Cīvakacintāmaṇi states that the Jains hold Kshattiracuṭāmaṇi to be the source for Cīvakacintāmaṇi.[3]

Since Mahāpurāṇam or Kshattiracūṭāmaṇi is believed to be the source for Cīvakacintāmaṇi, let us compare the story of Cīvakacintāmaṇi with that of Mahāpurāṇan and Kshattiracūṭāmaṇi. For the sake of brevity only the differences are mentioned below. Except for those differences the rest of the narration is more or less the same in all the three works.

Since the Srīpurāṇam is the translation of Mahāpurāṇam the story in Srīpurāṇam is referred to here.

III (a)

In Cīvakacintāmaṇi it is narrated that, after the king, Caccantaṉ, entrusts the entire administration of his knigdom to Kaṭṭiyaṅkāraṉ, the latter becomes so avaricious that he covets the the throne itself. Accordingly he kills the king and fulfils his desire.

In Srīpurāṇam this narration differs. One morning the state priest Ruttiratattaṉ goes to the king's palace to see the king. He meets the queen and tells her that he wants to see the king. The queen replies that as the king is in bed he cannot see him. The priest considers that this is a bad omen. He goes to Kāshṭāṅkārikaṉ (Kaṭṭiyaṅkāran) and secretly instigates him to kill the king. Kāshṭāṅkārikaṉ is shocked at the priest's suggestion. He puts his hands over his ears so as not to hear such treacherous words from the priest, and says, "you have sinned by instigating me to kill the king. Even though I was only the son of a man who carries wood, he entrusted the entire administration of the kingdom to me".

1. Centamiḻ, Vol. V p. 97
2. S. Vaiyapuri pillai, Kāviyakālam, p. 172
3. Dr. U. V. Saminatha Aiyar's Introduction to Cīvakacintāmaṇi, p-8.

Thereupon the priest replies, "You are destined to be killed by the king's son. Under these circumstances, do what is best for yourself", and then takes leave of him.........On the third day the priest contracts a dreadful disease and dies. The thought, that he will be killed by the king's son, simmers in Kāshṭāṅkārikaṉ's (Kaṭṭiyaṅkāraṉ's) mind and makes him nervous. Eventually he decides to kill the king.[1]

In Kshattira-cuṭāmani this part of the story is the same as that in Cīvakacintāmaṇi. Kāshṭāṅkārikaṉ (Kāṭṭiyaṅkāraṉ) covets the throne himself, and with his nephew Mataṉaṉ attacks the king Catyantiraṉ (Caccantaṉ).[2]

III (b)

In Srīpurāṇam it is stated that the machine that carries away Vicayai is in the shape of a Brahminykite (Karuṭayantiram)[3]. In Kshattiracuṭāmaṇi the machine is said to be in the shape of a peacock (Kēkayam)[4] as described in Cīvakacintāmaṇi.

III (c)

In Srīpurāṇam it is narrated that Yakshi Tēvatai (a celestial being serving Arukaṉ) helps Vijayamādēvi when she gives birth to a baby in a graveyard. Then, Kantōtkaṭaṉ (Kantukkaṭaṉ), who comes there to bury his dead child, finds the baby and with great joy takes it home and gives it to his wife. He pretends to be angry and chides her for having told him to bury the child without properly testing whether it was dead. Cunatai, seeing that her child is alive, receives him with great joy believing it to be her own son.[5] In Cīvakacintāmaṇi the story is more or less the same as this. There it is stated that the Goddess of the graveyard (instead of Yakshi Tēvatai) helps Vicayai. But in Kshattiracuṭāmaṇi this part of the story is entirely different. While the king Catyantaraṉ (Caccantaṉ) is prepering to fight Kaṭṭiyaṅkāraṉ's army, the queen, Vijayai swoons and becomes unconscious. The king treats her and she

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1. Srīpurāṇam, V. Venkatarajulu Reddiar's Edn. P. 522.
2. Kshattiracuṭāmaṇi, the manuscript copy of the Govt. Oriental Manuscript Library.
3. Srīpurāṇam, Srīvartamānarpurānam, p. 523.
4. Kshattiracuṭāmaṇi, Sarasvatilampam.
5. Sripurāṇam, Srīvartamāṉarpurāṇam, p. 523

regains consciousness. Suddenly he realises the ephemeral nature of this mundane world and decides not to fight Kaṭṭiyaṅkāraṉ. Next day Vijayai gives birth to a boy. A celestial being appears before her, in the guise of her companion, directs the queen as to how and where the child is to be reared and disappears. The king with great joy blesses the child and hands him over to her.[1]

Here there is a gap in the continuity of the story in Kshattiracuṭā nani. The child is living with Cuṉatai, the wife of Kantōtkaṭaṉ,[2] when next we hear of him.

III (d)

Cīvakaṉ's chief companions, according to Cīvakacintā maṇi are, (1) Nantaṭṭaṉ, the son of Cīvakaṉ's foster parents Kantukkaṭaṉ and Cuṉantai, (2) Patumukaṉ, the son of Taṉapālaṉ, (3) Putticēṉaṉ, the son of Acalaṉ who is the commander-in-chief of Caccantaṉ's army (4) Napulaṉ, (5) Vipulaṉ who are Cīvakaṉ's brothers, but not sons of Vicayai, (6) Tēvatattaṉ, the son of Vicayatattaṉ and (7) Cītattaṉ.

According to Srīpurāṇam, Cīvakaṉ's chief companions are:- (1) Maturaṉ, (2) Vakuḷaṉ who are the sons of the king Catyantara by his two wives pā narati and Anaṅkapatākai, (3) Tēvacēṉaṉ, the son of commander-in-chief, Vijayaṉ, and his wife Jayavati, (4) Putticēṉaṉ, the son of the priest Cā'karacēṉaṉ and his wife Srimati (5) Varadattaṉ, son of Taṉapāla Cirēshṭi and Srīdēvi, (6) Matumukaṉ, the son of the minister Maticākaraṉ and his wife Aṉubamai and (7) Nantāṭṭiyaṉ, the son of Kantōtkaṭaṉ and Cuṉatai who are the foster parents of Cīvakaṉ.[3]

III (e)

Cīvakaṉ's recapture of the cows from the hunters and the restoration of them to the āyars are narrated in Srīpurāṇam as follows:

"Kāḷakudaṉ, the chief of the hunters, captures the cows belonging to the āyars and takes them to his own place. Gōtāvari

1. Kshattiracuṭāmaṇi Saraswathilampam,
2. Ibid.
3. Sripurāṇam, Srīvartamāṉarpurāṇan, pp. 523-524.

is the daughter of Gōpēntiran, the head of the āyars, and his Kōbasri. Gōpēntiran proclaims that he will marry his daughter to the hero who recovers the cows from the hunters. Jīvantiran (Cīvakan) hears the proclamation. He and his comrades fight the hunters and recover the cows. Then Jīvantiran makes Gōpēntiran give his daughter, Gōtāvari, in marriage to Nantāṭṭiyan who has fought the hunters with great valour".[1]

The names, Gōpēntiran, and Gōtāvari stand for Nantakōn and Kōvintai, found in Cīvakacintāmaṇi. Srīpurāṇam narrates, as stated above, that the daughter of the chief of the āyars is married to Nantāṭṭiyan, whereas in Cīvakacintāmaṇi it is stated that she is married to Patumukan. Further the Srīpurāṇam and the Kshattiracuṭāmaṇi both state that Cīvakan waged a violent battle against the hunters. On the other hand Tiruttakkatēvar in his Cīvakacintāmaṇi, describes the fight as being non-violent and thereby adds dignity to his work.

III (f)

In Srīpurāṇam and Kshattiracuṭāmaṇi the name of Cīvakan's teacher is stated to be Āryananti. In Cīvakacintāmaṇi it is stated as Accaṇanti, which is the prakrit form of Āryananti. Therefore really there is no difference.

III (g)

About the dispute between Curamañcari and Kuṇamālai over their scented powder, and about the controlling the state elephant by Cīvakan, Srīpurāṇam narrates as follows:

"One day the citizens of Rajamahānagar assemble at the grove, called Suramalayam, and enjoy the celebration of the spring season (Vacantōtcavam). Curamañcari, the daughter of Vaisrivaṇatattan, and Kuṇamālai the daughter of Kumāratatttan and Vimalai participate in the celebration.

1. Srīpurāṇam, Srivartamāṇarpurāṇam, p. 525.

A dispute over their respective scented powder arises between them. Cantrōtayam is the name of the scented powder prepared by Curamañcari. The name of the powder prepared by Kuṇamālai is Curyōtayam. Curamañcari hands over her powder (Cantrōtayam) to her servant maid named Cyāmalatai and asks her to ascertain its true quality from one who is an expert in judging the quality of scented powders. Likewise Kuṇamālai sends her servant-maid Vityurlatai with her powder (Curyōtayam). Both the servant-maids show the powders to several persons, but they are not able to judge their true quality. Finally the servant-maids learn that Jīvantara Kumāraṉ is an expert in judging the quality of scented powders and they show them to him. He takes both the powders and throws them in the air. The bees, being attracted by the Cantrōtayam powder belonging to Curamañcari, fly round it as it falls. Cīvakaṉ decides that this powder is the best. When Curamañcari and Kuṇamālai learn of Cīvakaṉ's judgment, they are reconciled".[1] This narration is slightly different from the same episode in Cīvakacintāmaṇi. Therein it is told that Cīvakaṉ judges that Kuṇamālai 's powder is the best. Thereupon Curamañcari grows jealous of Kuṇamālai. She thinks that Cīvakaṉ has been partial in his judgment because of his love for Kuṇamālai and leaves in anger.

In Srīpurāṇam it is narrated that Jīvantara Kumāraṉ saves Curamañcari from the clutches of the state elephant Acaṉivēkam by controlling it with his great strength. Curamañcari falls in love with him. Her parents come to know of her love for Jīvantara Kumāraṉ, and marry her to him.[2] In Cīvakacintāmaṇi we read that Cīvakaṉ saves Kuṇamālai from the state elephant and afterwards marries her.

The dispute over the scented powders of Curamañcari and Kuṇamālai, and the incident of Cīvakaṉ rescuing one of the maidens from the state elephant also find a place in Kshattiracūṭāmaṇi. It simply tells the stroy thus:

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1. Srīpurāṇam. Srīvartamāṉarpurāṇam, p. 528,
2. Ibid p. 529.

"Both Kuṇamālai and Curamañcari fall in love with Cīvakaṉ. They grow jealous of each other. Kuṇamālai's companion goes to Cīvakaṉ and speaks highly of her lady to him. Likewise Curamañcari's companion goes to him and speaks in praise of her lady. Cīvakaṉ begins to love Kuṇmālai, but those who prefer Curamañcari speak ill of Kuṇamalai, and Cīvakaṉ begins to hate her. A person by the name of Kīraṉ tells Cīvakaṉ of the noble qualities of Kuṇamālai and eventually Cīvakaṉ is convinced of her good character and marries her".[1]

III (h)

In Srīpurāṇam it is told that Kāshtāṅkārikaṉ, angry with Cīvakaṉ for having wounded the pride of his state elephant by controlling it, sends his troops, under the command of Caṇdataṇdaṉ, to arrest Jīvantaraṉ. Jīvantaraṉ fights the troops and routs them. He then expects that Kāshṭāṉkārikaṉ will come and fight with him. Since he does not appear before him Jīvantaraṉ thinks of his celestial friend, Cutarcanayaṭshaṉ (Cutañcaṇaṉ) who comes and carries him home. In Cīvakacintāmaṇi it is stated that Cīvakaṉ refrains from fighing with Kaṭṭiyaṅkāraṉ's men, when they arrest him, thus keeping the promise made to his teacher and heeding his foster perent's advice. He then thinks of his friend Cutañcaṇaṉ, who comes and carries him away home.

The narration in Kshattiracūṭāmaṇi is quite different. Kāshṭāṅkārikaṉ, having grown jealous of Cīvakaṉ because he married Kāntarvatattai and Kuṇamālai, sends his troops to arrest Cīvakaṉ and produce him before him. Cīvakaṉ fights with the troops and puts them to flight. He is attempting to kill Kāshtāṅkārikaṉ when the promise which he made to his teacher that he would wait for a year, suddenly flashes into his mind. He abandons the idea of killing Kāshtāṅkārikaṉ, for the present, and sets out on his travels.[2]

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1. Kshattiracūṭāmaṇi in Mānuscript, Govt. Oriental Manuscript Library, Madras, Kuṇamālālampam.
2. Ibid Patmālampam.

III (i)

Srīpurāṇam narrates the story of Kēmacari as follows:

Kshēmacundari is born to the merchant Cupattiraṉ and his wife, Nisparuti. Cubattiraṉ approaches the ascetic, Viṉayantarar, and requests him to predict who will be the husband of Kshēmacundari. The ascetic tells him that as soon as the man who is destined to marry Kshēmacundari reaches the temple of Arukaṉ called Kshēmapuram, the sweet smell of campaka flowers will fill the air; the cuckoos will raise their sweet voices; the ponds will be filled with water and the flowers therein will bloom and emit a sweet fragrance; the bees will fly around and the temple doors will open automatically.

After leaving Pallevatēcam, Jīvantaraṉ reaches Kshēmapuram. To his great astonishment the prophecy is fulfilled when he arrives at the temple of Arukaṉ. Overjoyed at the mysterious happenings, Jīvantaraṉ offers prayers to Arukaṉ. Cubattiraṉ's friends and relatives, having witnessed the miracles at the temple, run to him and report them. Cubattiraṉ rushes to Jīvantiraṉ and cordially welcomes him. He takes him home and on an auspicous day he gives his daughter in marriage to Jīvantiraṉ".[1]

In Cīvakacintāmaṇi the story of Kēmacari is different. When Kēmacari is born, the astrologer foretells that she will only recognise him, who is destined to be her husband, as a man; any other male will not seem to be a man to her. The father Cubattiraṉ, therefore, invites guests to his house regularly and watches whether his daughter regards any of them as a man. One day, Cubattiraṉ meets Cīvakaṉ, and as usual takes him home as his guest. When she sees him Kēmacari becomes very shy and falls in love with him. Cubattiraṉ feels very happy and gives her in marriage to Cīvakaṉ.

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1. Sripurāṇam, Sri Vartamānarpurāṇam. pp. 530-31.

The story of Kēmacari as told in Kshattiracūṭāmaṇi seems to agree with that in Srīpurāṇam.[1] After leaving Kēmacari, it is written in Kshattiracuṭāmaṉi, Jīvantarakumāraṉ is journeying through a forest, when Virushalaṉ meets him and asks him where he is going. Jīvantaraṉ replies that he is going in search of happiness. Virushalaṉ says, "One can derive happiness from eight kinds of deeds (karmas). It cannot be gained by having many wives and children, so divert your mind to deeds of sacrifice. Follow the path of domestic virtue (grahasta darmam). Be non-violent, truthful and very scrupulous. Be prepared to sacrifice your wealth, house and wife, and refrain from drinking wine or eating meat." This advice from Virushalaṉ does not find place either in Sripurāṇam or in Cīvakacintāmaṇi.

III (j)

In Srīpurāṇam it is narrated that Cīvakaṉ, after marrying Kēmacari, goes to the city of Hēmāpam where he marries Hēmābai. She is the daugther of the king Trudamitraṉ and his queen Naḷini. The astrologer predicts that he, who is such a talented archer that he can make the arrow return to him after it has hit the target in the grove of Manōharōttyāṉam will be her husband. Jīvantaraṉ reaches the grove of Manōharōttayāṉam where many princes are practising archery. The princes, espying Jīvantaraṉ, offer their bows and arrows to him. He selects one of the best bows and shoots at an object. The arrow after piercing through the object comes back to him. He is immediately taken to king Trudamitraṉ. The king is overjoyed and marries his daughter, Hēmābai, to him.[2]

In Cīvakacintāmaṇi we are told that Cīvakaṉ, after his marriage with Kēmacari, goes to Ēmamāpuram, the capital city of Mattimatēyam. He stays for a while in a grove, near

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1. Kshattiracuṭāmaṇi, Kshēmacundari lampam. (The story is not complete in the manuscript copy available at the Govt. Oriental Manuscript Library, Madras.)

2. Srīpurāṇam, Srī Vartamāṉarpurāṇam pp. 531-32

Ēmamāpuram. There he sees that Vicayaṉ, one of the five sons of Taṭamittaṉ, the king, is shooting at a mango but cannot hit it. At the first attempt Civakaṉ hits the mango and the arrow, bearing the fruit returns to his hand. Vicayaṉ, impressed by this feat, takes Cīvakaṉ to his father who requests Cīvakaṉ to train his five sons in the art of archery. Accordingly Cīvakaṉ trains the five princes in archery. The king is very much pleased with Cīvakaṉ and gives his daughter Kaṉakamālai, in marriage to him. The story of Cīvakaṉ's marriage with Kaṉakamālai narrated in Kshattiracuṭāmaṇi agrees with that in Cīvakacintāmaṇi.

III (k)

In Srīpurāṇam, the marriage of Nantāṭṭiyaṉ with Srīcantiriyai is elaborately embellished with stories of their previous births.[1] In Cīvakacintāmaṇi and Kshattiracuṭāmaṇi such stories are not found.

III (l)

In Srīpurāṇam the story of Cīvakaṉ's marriage with Vimalai is the same as that in Cīvakacintāmaṇi with one exception.[2] Cīvakaṉ's meeting with Vimalai when she is running to pick up her ball is only narrated in Cīvakacintāmaṇi. This episode is not found in Srīpurāṇam. The story of Cīvakaṉ's marriage with Vimalai, told in Kshattiracūṭāmaṇi, is quite different. Patracākaraṉ, hears from several people, Cīvakaṉ's noble qualities and mighty deeds. He remembers his astrologer's prediction that his daughter will marry the mightiest man. He is overjoyed to hear of Cīvakaṉ's mighty deeds and gives his daughter in marriage to him.[3]

III (m)

Srīpurāṇam tells us that Cīvakaṉ goes to Kāshtāṅkārikaṉ disguised as a hermit and asks for food and shelter. Kāshtāṅkārikaṉ

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1. Srīpurāṇam, pp. 532–36.
2. Ibid p. 539.
3. Kshattiracūṭāmaṇi, Vimalālampam.

extends a warm welcome to him and entertains him with a feast. Cīvakaṉ believes that it is to be a bad omen for Kāshtāṅkārikaṉ and[1] leaves the place. Cīvakacintāmaṇi and Kshattiracuṭāmaṇi do not include this section of the story.

III (n)

The narration of Kuṇamālai's marriage with Cīvakaṉ, in Srīpurāṇam, is more or less, the same as that found in Curamañcari Ilampakam in Cīvakacintāmaṇi. In Srīpurāṇam it is written that Jīvantaraṉ goes to an assembly of princes and their people disguised as an old man and tells them that he has such a wonderful prescription for preparing scented powders that they will attract everyone. They tell him that Kuṇamālai has become a hater of men because of her hatred of Jīvantraraṉ who judged her scented powder to be inferior. They promise that if he is able to attract her with his powder, then they will use his prescription. Thereupon Jīventaraṉ goes to Kuṇamālai. She invites him on and asks where he is going. He replies with words that have a double meaning. She invites him to eat. After taking his meal he goes to her bed-room and sleeps there. Early the next morning he starts singing. Kuṉamālai is entranced by his melodious song. She is surprised to find that the song is the same as that sung by Jīvantaraṉ, in the music competition with Kāntarvatattai. She goes to him and finds that he has great knowledge of all the arts. At her request he teaches her how to prepare scented powders, and other arts. After a few days he appears before her in his true form. She falls in love with him. Her people marry her to him.[2]

In Kshattiracūṭāmaṇi the story of Curamañcari's marriage with Cīvakaṉ is mostly the same as in Cīvakacintāmaṇi.[3]

III (o)

Srīpurāṇam further relates that, after a few days, Jīvantaraṉ riding on the elephant named Vijayagiri goes to the house of his

1. Srīpurāṇam, p. 539.

2. Ibid pp. 539–40.

3. Kshattiracūṭāmaṇi, Būmitēvilampam.

foster parent, Kantōtkadan, surrounded by his army and comrades. This news reaches Kāshtāṇkārikan who becomes angry with Jīvantaran and wants to fight. His ministers warn him that Jīvantaran has the support of Cudarcanayaṭshan, who is a celestial being, and other mighty friends and that to rise against him will bring about Kāshṭāṅkārikan's fall. Kāshtāṅkārikan takes their advice.[1]

This is differently related in Cīvakacintāmaṇi. There it is told that Cīvakan, after his marriage with Curamañcari goes to Kantukkaṭan's house and meets his foster parents. He also meets Kāntarvatattai and Kuṇamālai and consoles them. Afterwards he leaves Ēmāṅkatanāṭu disguised as a horse merchant in the company of his friends.

III (p)

The Srīpurāṇam narrates Cīvakan's last marriage with Ratnāvati as follows :

Gōpēntiran is the king of Vidēhavishayam. Prutvīcundari is his queen and Ratnāvati is their daughter. The king Gōpēntiran goes to Rajamahāpuram and sets up a machine called Cantrakavya-tanam there, and proclaims that the hero who shoots down the machine with his arrow will be allowed to marry his daughter Ratnāvati. Many kings and princes unsuccessfully attempt to shoot down the machine. Finally Jīvantarakumāran aims at the machine and shoots it down, Ratnāvati garlands him. Kāshtāṅkārikan becomes jealous and prepares to attack Jīvantaran with the aid of the kings who are his allies. Jīvantaran discloses that he is the son of Catyantira mahārāja and also tells those who are assembled there about Kāshtāṅkārikan's villainous treachery. Then, riding on his elephant Vijayagiri, Jīvantaran reaches the battlefield. Kāshtāṅkārikan, riding on his elephant Acanivēkam, attacks Jīvantaran. Jīvantaran kills him. The other kings surrender to Jīvantaran and he becomes the king of Ēmāṅkatam. He then marries Ratnāvati.[2]

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1. Srīpurāṇam, Srīvartamānarpurāṇam, p. 541.
2. Ibid.

This resembles the story told in Maṉmakaḷ Ilampakam of Cīvakacintāmaṇi. It is related there that Kōvintaṉ, the uncle of Cīvakaṉ, sets up a machine in the shape of a pig and proclaims that he would give his daughter, Ilakkaṇai, in marriage to him who shoots down the pig. When Cīvakaṉ shoots it down, Kōvintaṉ discloses that Cīvakaṉ is the son of the late king Caccantaṉ. A battle ensues between the armies of Cīvakaṉ and Kaṭṭiyaṅkāraṉ. Cīvakaṉ kills Kaṭṭiyaṅkāran and ascends the throne. Kōvintaṉ, his uncle, then marries his daughter Ilakkaṇai to Cīvakaṉ.

The narration in Kshattiracuṭāmaṇi of this part of the story also resembles the episode in Cīvakacintāmaṇi.[1]

III (r)

In Srīpurāṇam, the incident which leads to Cīvakaṉ's renunciation is different from that found in Cīvakacintāmaṇi.

One day, while Jīvantaraṉ is walking with his courtiers in the grove Acōkavaṉam, sees a group of monkeys fighting with each other. He is shocked at the sight. Subsequently he learns about his previous existence from Cāraṇatapōtaṉar. He goes to Jinālayam and offers prayers to God. He makes his first son born of Kāntarvatattai, king and renounces the throne.[2]

In Kshattiracuṭāmaṇi the incident is narrated as follows :

While Jīvantaraṉ is playing with his wives in water (Jalakkridai) he sees a male monkey, who suspects that his mate has been unfaithful, attempts to kill her. The female monkey falls to the ground and pretends to be dead until the gardener comes and saves her. Seeing this incident Cīvakaṉ becomes reflective and decides to renounce the world[3].

In Cīvakacintāmaṇi as already stated, it is narrated that when Cīvakaṉ sees the gardener snatching away the jackfruit

1. Kshattiracuṭāmaṇi, Bumitēvilampam.
2. Srīpurāṇam. Sri Vartamāṉarpurāṇam, p. 542.
3. Kshattiracuṭāmaṇi. Muktilampam.

from the hands of a female monkey, true wisdom is instilled in his mind and that he longs for renunciation.

These are the main differences found in the stories told in Srīpuraṇam, Kshattiracuṭāmaṇi and Cīvakacintāmaṇi.

IV (a)

Dr. U. V. Saminatha Aiyar is of the opinion that we cannot say for certain which work is the source for Cīvakacintāmaṇi.[1]

As there is no evidence either in Cīvakacintāmaṇi or in other works, the source cannot be decided specifically.

Chakravarthi Nayinar states, "It is assumed that the Tamil classic (Cīvakacintāmaṇi) is based upon the Sanskrit Kavyas, Kshattira Chūḍāmaṇi and Gadya Chintāmaṇi. There is no real foundation for this assumption. The story of Jīvaka must be much earlier, because he was a historical personage a contemporary of Mahāvīra Vardhamāṇa. Both the Sanskrit version and the Tamil version were probably, derived from such earlier sources".[2]

IV (b)

Kshattiracuṭāmaṇi which is often considered, by some, to be the source of Tamil Cintāmaṇi is by Vādībha Simha. His patron was Rājarāja, but the question arises as to which of the three Rājarāja Cōḻas this refers to. Rājamāpuram is the name of the city mentioned in this work. Perhaps the author has introduced a reference to his patron and his city, though it is true that Rājamāpuram is the very name found in the Tamil Cintāmaṇi. Rājamāpuram, as we find in the concluding verses of Takkayāka-p-paraṇi,[3] was the modern Tārāsuram near Kumbakōṇam, beautified by Rājarāja the Second, the patron of Oṭṭakkuttar. Dr. Saminatha Aiyar is wrong in taking this term Rājamāpuram in Takkayākapparaṇi as referring to Tanjore of Rājarāja the Great.[4] As Oṭṭakkūttar

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1. Cīvakacintāmaṇi, 5th Edn. by Dr. U. V. Saminatha Aiyar, Introduction, p. 8.
2. Cīvakacintāmaṇi Soṟpoḻivu Nīṉaivu Malar, foreword by A. Chakravarti, p. 11.
3. Takkayāka-p-paraṇi, Ch. 10. Kaḷaṅkāṭṭal stanza 778
4. Takkayāka-p-paraṇi, 1930 Edn. Dr. U. V. Saminatha Aiyar's Commentary, p. 264.

was praising his patron Rāja Rāja the Second there was no need for him to refer to the Tanjore of Rāja Rāja the Great.

The Editor of the recent edition of the work by Vādībha Simha also gives its age as approximatey 12th century. If this is correct, instead of the Tamil epic being based on Kshattiracuṭāmaṇi the latter must be based on the former. This is eminently proved by the following points: The names of the chapters read like mere copies of the Tamil names. Vādībha Simha also calls his chapters Ilambam whilst the Tamil work calls them Ilampakam.

It has been shown that except in very few places, the Kshattiracuṭāmaṇi follows the Tamil Cīntāmaṇi version. This conclusively proves that Vādībha Simha is indebted to Tiruttakkatēvar.

IV (c) 1

Any difference in Vādībha Simha's story have a purpose. The Jain author is anxious that Satyantaraṉ should be portrayed as a king, who attained true wisdom and who, therefore, died a true Jain, practising Ahimsa. He sees his own child and blesses his wife. In that calmness of the spiritual equanimity, he dies without fighting his enemy Kattiyaṅkāraṉ. Thus we see that the changes introduced by Vādībha Simha are an improvement upon the Tamil story, which was also written to portray an ideal king.

IV (c) 2

One wonders why Vādībha Simha should make Cīvakaṉ fight a violent war against the hunters who stole the cattle whereas Tiruttakkatēvar relates that Cīvakaṉ being a true Jain who believes in Ahimsa, used non-violent methods to retrieve the cows. Perhaps Vādībha Simha wanted to show a gradual development in the character of Cīvakaṉ. Perhaps, in his age, the idea of a non-violent struggle which could be brought to a successful conclusion, was not yet envisaged.

IV (c) 3

Similarly Vādībha Simha makes Cīvakaṉ fight with the army sent by Kāshtāṅkarikan after his marriage to Kuṇamālai. He also makes Cīvakaṉ defeat Kāshṭakaṅkārikan.

IV (c) 4

The introduction in Vādībha Simha's work, of Vrishalan's advice to Jīvakaṉ in the forest, after he has left Kēmacari, is used to propound Jain truths and to show how these truths affected the thoughts and actions of Jīvakaṉ.

IV (c) 5

Any one who reads Cīntāmaṇi must be surprised at the sensuousness of the descriptions. Vādībha Simha wrote his work in such a way that all the sensuousness was overshadowed by the morals which he emphasised in the last half of every verse. He thus placates the critics who condemned the story of Cintāmaṇi as being sensuous and immoral. This new version of the Cintāmaṇi story probably appealed to the imagination of the then ruling Cōḻa Rājarāja II, who was himself a great scholar. It may be this Cōḻa king's admiration for the Cintāmaṇi story written by Vādhība Simha that is referred to in Cēkkiḻār Purāṇam.

V

Srīpurāṇam, in the Maṇipravāḷa style, probably belongs to the 16th century, and was probably written by Maṇdala Purushar. Therefore it cannot be the source for Tiruttakkatēvar. The prākrit Ādipurāṇa must have been written before Srīpurāṇam. Srīpurāṇam simply tells the story which was current among the Jains for many generations. A portion of that story was written in verse in Sanskrit by Guṇabhadra. One may therefore conclude that Tiruttakkatēvar was inspired by an oral tradition which was prevalent in his time. He elaborated the original story so that it propounded more effectively the Jain philosophy and portrayed an ideal Jain king. The Sravaṇa Beḷgōḷa inscription refers to an author called Cintāmaṇi Ācāriya and highly praises his work.[1] If Tiruttakkatēvar had only copied Kshattiracuṭāmaṇi or any other book his work would not have been praised so highly.

1. "Cintāmaṇi which deals with virtue, wealth, love and salvation (Darmārtta kāma mōksha) was very popular throughout the country. How can those who derived great benefit by the study of the book refrain from praising its celebrated author Cintāmaṇi Muṉivar".
— Centamiḻ. Vol. V, p. 98

3

The Place of Cintāmaṇi Among Tamil Epics.

I (a)

Among Tamil epics, Cilappatikāram, Maṇimēkalai, Cintāmaṇi, Vaḷaiyāpati and Kuṇtalakēci are considered to be the major epics or *Peruṅkāppiyams.* The first two are the earliest works. The last three belong to later ages. Of these five works, only Cilappatikāram and Cintāmaṇi can be deemed to be major epics. The rest, namely Maṇimēkalai, Vaḷaiyāpati and Kuṇṭalakēci do not deserve to be called epics, because they lack epic characteristics and excellence. Maṇimēkalai deals only with *Aṟam* (virtue) and *Vīṭu* (salvation) as positive values, whilst *Poruḷ* (wealth) and *Iṉpam* (love) are emphasized as negative values. Further, besides containing mainly the teachings of Buddhism, it condemns other religions. The work deals with the story of Maṇimēkalai after she is converted to Buddhism and therefore it has a definite religious bias. Sufficient particulars about Vaḷaiyāpati are not known, since it is lost. The Kuṇṭalakēci is not extant now, but from the Jain work, Nīlakēci, it is obivous that it was a work dealing mainly with Buddhist philosophy. Nīlakēci contains a chapter by name *Kuṇṭalakēci Vāta-c-carukkam* wherein the Buddhist philosophy of Kuṇṭalakēci is criticised[1]. We can surmise from this that Kuṇṭalakēci was mainly an account of the philosophical discussion in which the

1. Nīlakēci, Prof. A. chakravarti's edition (1938) pp. 57–86.

heroine Kuṇṭalakēci was victorious. It therefore could not be a work having epic characteristics.

Cilappatikāram distinguishes itself as an epic by its grand style, diction, noble sentiments etc. Being composed of different kinds of verses suited to the content, it has an added charm. Nevertheless, the story itself does not satisfy the epic condition fully. It is not an heroic epic. The story of Kōvalan̲ practically comes to an end with Maturaikkāṇṭam. Vañcikkāṇṭam mostly deals with the story of Cēran̲ Ceṅkuṭṭuvan. The epic hero according to Dandin must be good and his character unblemished.[1] Although Kōvalan̲ is good, he is not perfect. Deserting his noble and charming wife who is virtuously chaste, he lives with his paramour for many years. This unfaithfulness is the flaw in his character. Is not this blemish the reason for his tragic end? The character of Kōvalan̲ conforms to the principle of Tragedy, but not to that of epic. F. L. Lucas says, "Of the characters of tragedy Aristotle stipulates that they must be 'good' (but not perfect), 'true to type' and 'consistent' or true to themselves".[2] Cilappatikāram is in fact, a dramatic epic (Nāṭakak Kāppiyam). We cannot deem it a pure epic in the strict sense, in the sense in which the Iliad, Aneid, Paradise Lost, Rāmāyaṇa etc., are epics.

I (b)

Just as the above mentioned works are termed as major epics, another five works are named as minor epics or *Ciṟukāppiyams*. They are (1) Utayaṇakumāra Kāviyam, (2) Nākakumāra Kāviyam, (3) Yacōtara Kāviyam (4) Cuḷāmaṇi and (5) Nīlakēci. Here again these works, except for Cuḷāmaṇi, lack epic characteristics. The word Kāppiyam is applicable to the work of a poet but it usually applies to narrative poetry of some eminence. It may not always be correct to equate epic with Kāppiyam, but most of the epics of India are stories of heroes. Therefore, there may be justification for this identification. Dr. U. V. Saminatha Aiyar in his introduction to Utayaṇakumāra Kāviyam says, "Though this work bears the name of Kāviyam, it is not written according to the principles of epic. There are grammatical errors in the work. There is no

1. 'Tan̲n̲ikarillāt talaivan̲'—Taṇṭiyalaṅkāram. v. 8.
2. F. L. Lucas, Tragedy, Ch. v., p. 106.

poetic diction nor the good treatment of the subject."[1] Nāka Kumārakāviyam and Yacōtara Kāviyam are also of the same type. The former has not yet come out in print. The latter Yacōtara Kāviyam deals with the sin of killing animals. All these three works preach Jain philosophy. Nīlakēci is a work of philosophical disputation. It deals with the teachings of Jain philosophy. Only Cuḷāmaṇi deserves to be called an epic. It is written in the epic style in *Viruttam* verses. Its author's name is said to be Tōlāmolittēvar. Since Jain philosophy is found in the work, it is evident that the author was a Jain by faith. It must have been written immediately after Cintāmaṇi came into existence. Since some of its stanzas are quoted in the commentary of Yāpparuṅkalam[2] it is apparent that it must have been written before the commentary came into existence. It is considered that the commentary was written in the 10th century A. D.[3] It is found that the form of the *Viruttam* verses in Cuḷāmani is more exquistite than that of Cintāmaṇi verses. Evidently the author of Cuḷāmaṇi who, having Cintāmaṇi as a model must have improved upon the form of the verses. Therefore we can infer that Cūḷāmaṇi must have come into being after Cintāmaṇi. Perhaps both belong to the same age, Cintāmaṇi coming into existence first, and Cuḷāmaṇi immediately afterwards.

Cuḷāmaṇi relates that Payāpati, the king, has two sons, by name Vicayan̲ and Tiviṭṭan̲, by his wives Mikāpati and Caci respectively. Acuvakrīvan̲ is the enemy of the two sons. Tiviṭṭan̲, the younger son, marries Cuyamprapai, the daughter of a Vityātara king. Acuvakrīvan̲ fights with Tiviṭṭan̲ and dies. Tiviṭṭan̲ becomes the king. His father Payāpati and his elder brother Vicayan̲ renounce the world. Cuḷāmaṇi deals with this story in a grand style. It is written in *Viruttam* verses of various kinds.

I (c)

Peruṅkatai is another epic which was written by Koṅkuvēḷir after Cilappatikāram and prior to Cīvakacintāmaṇi. It is

1. Dr. U. V. Saminatha Aiyar, Introduction to Utayaṇakumāra Kāviyam, p. iv.
2. Yāpparuṅkalam, Vol. 2, Edited by S. Bavanandam Pillai, 1917, pp. 487 & 488.
3. Ibid Introduction, pp. 6 & 7.

considered that the Sanskrit work Brihatkata which was written by Turvinīta, the Ganga king is the source for Peruṅkatai. Brihatkata was written in the 6th century A. D.[1] Hence the Peruṅkatai must have been written after the 6th century A. D. The epics that flourished before the advent of Cīvakacintāmaṇi were generally written in *Āciriyappa* verses. Since Peruṅkatai is composed in *Āciriyappa* verses, its age can be taken to be anterior to that of Cīvakacintāmaṇi. We may assign it to the period in between the 6th century and 9th century A. D. The author has treated the subject in a grand style and its other characteristics conform to the epic conditions. Jain philosophical ideas are found in the work. The epic deals with the story of the prince Utayaṇaṉ who is cunningly imprisoned by the king of Ujjain. By an artifice, Yūki, the minister of Utayaṇaṉ effects the release of Utayaṇaṉ. Utayaṇaṉ then marries Vāsavatattai daughter of the king of Ujjain. Subsequently he marries, several times. He goes to the land of Vityātara to recover his daughter-in-law who was carried away there by a Vityātara, fights with the Vityātara and returns victorious. Finally he renounces the throne after entrusting his kingdom to his son. Peruṅkatai is probably the story of this son. But unfortunately this part of the epic has not been handed down to us.

I (d)

Another great epic which cannot be igonred is Kamparāmāyaṇam. We have already stated that it was written in the 12th century. Kampaṉ composed the epic in a most superb and wonderful style. The treatment of the subject and its diction are marvellous. We may say that is a display of the excellence of *Viruttam* verses.

I (e)

From what we have discussed so far, we find that Cilappatikāram, Peruṅkatai, Cuḷāmaṇi and Kamparāmāyaṇam are of outstanding merit. Cīvakacintāmaṇi can be placed on a par with these epics. When compared with these epics, it is unique in many respects, if not an epic par excellence.

1. K. V. Jagannathan, Tamiḷ-k-kāppiyaṅkaḷ, 1955 Edn. p. 235.

II (a)

Cintāmaṇi began a new era in the history of Tamil epics. It was the first epic written in *Viruttam* verses. All epic poems that came into existence prior to Cīvakacintāmaṇi were composed in *Āciriyappa*. Only in Cilappatikāram we find *Kalippā, Kalivеṇpāṭṭu, Varippāṭṭu* in addition to *Āciriyappā*. During the age of the *Caiva* saints and *Āḻvārs*, the devotional poems were composed in *Viruttam* verses. We can say that *Viruttam* verses came into vogue during their times. It was Tiruttakkatēvar who ventured first to write a great epic in *Viruttam* verses. The various kinds of *Viruttam* verses used in Cīvakacintāmaṇi speak for the author's adroitness and genius in perfecting the new kind of verses. That he was the pioneer of *Viruttam* verses so far as the epic poem is concerned, none can deny. Cīvakacintāmaṇi served as a model for subsequent epic poems.

II (b)

Another outstanding feature of Cīvakacintāmaṇi is the various kinds of *Viruttams* used appropriately according to the context. This will be explained in detail under the head of Metre. The poets of suceeding ages have followed the footsteps of Tiruttakkatēvar in applying the particular kinds of *Viruttams* in particular contexts. To quote one or two instances will suffice here.

1) On his way to *Pallavatēyam*, Cīvakaṉ reaches a temple of Arukaṉ on the hill of *Araṇapātam* and sings in praise of the Lord.

"Muraṇaviya veṉṟulaka mūṉṟinaiyu muṉṟiṟ
ṟaraṇimēṟ ṟantaḷitta tattuvaṉṟāṉ yārē
taraṇimēṟ ṟantaḷittāṉ ṟaṇmatipō ṉēmi
araṇulakiṟ kāya vaṟivaraṉī yaṉṟē"[1]

The substance of this verse is as follows:

"Who is He that has given the three Holy Scripts viz., *Aṅkākamam, Pūrvākamam* and *Pakucurutiyākamam* to the three worlds and interpreted the philosophy contained in them? It is

1. Cīvakacintāmaṇi, s. 1246.

thou who hast the moon-like wheel of virtue (*Aṟam*) and who art the image of Supreme Knowledge".

This is a *Kaliviruttam* verse whose lines are in the following formula:

"Karuvilaṅkāy kuviḷaṅkāy kuviḷaṅkāy tēmā".

Tōlāmoḻittēvar has adopted the same type of verse in his epic in the context of singing in praise of God. The *Cāraṇars* sing as follows in praise of God at the *Jiṉālayam* situated in the garden of *Maṉōvaṉam*.

"Viraimananta tāmaraimēl viṇvaṇaṅkac ceṉṟāy
uraiymaṇanti yāmparava vuṇmakiḻvā yallai
uṇmakiḻvā yallai yeṉiṉu mulakēḷtaṅ
kaṇmakiḻa niṉṟāykaṭ kātaloḻī yōmē".[1]

The substance of this verse is as follows :

"O, Lord, thou walked on the sweet smelling lotus flower while Heaven bowed to thee. We worship thee, singing songs in praise of thee; but thou never seemest to rejoice at our songs. Nevertheless, we will not refrain from loving thee. Our eyes enjoy thy presence".

(2) Kēmacari at her separation from Cīvakaṉ is filled with profound sorrow. Being unable to bear the pangs of sorrow she sobs saying, "Cīvakaṉ, the one decked with sweet smelling garlands, perceiving thy unbounded love, towards me, my people were praising me saying that I would ever continue to be loved by thee. They never for a moment thought that thy love would vanish. Even though my body melts at the intensity of my grief thou hast not come to take pity on me". This is the substance of the following verse :

1. Cūḷāmaṇi, Irataṉūpuraccarukkam, s. 69.

"Peṟumaṉ piṉaḷen patupē ciṉalāl
aṟumaṉ piṉaḷeṉ ṟaṟaivā rilaiyāl
iṟumeṉ poṭinain tunaivēṟ karuḷi
naṟumeṉ kamaḻtā ravaṉē naṇukāy."[1]

Each line of this verse has four feet in the following formula:

"Puḷimā puḷimā puḷimā puḷimā"

Tiruttakkatēvar has used the verses in this formula in the context of grief arising out of the separation of lovers.

Kampaṉ, following the example of Tiruttakkatēvar has also used the same kind of verse in the same context. Cītai when imprisoned at *Acōkavaṉam* is strictly watched by *arakka* girls. They fall fast asleep under the magic influence of Aṉumaṉ when Cītai, unable to bear the sorrow of separation from her dear husband, utters the following words:

"Taruvoṉ riyakā naṭaivāy tavirnī
varuveṉ cilanā ḷiṉilmā nakarvāy
iruveṉ ṟaṉaiyuṉ ṉaruḷtāṉ ituvō
voruveṉ taṉiyā viyaiyuṇ ṇutiyō."[2]

"My dear, when thou were about to start for the jungle from the city of *Ayōtti*, thou came to bid me farewell. Then thou said to me, 'I will return in a few days, you remain here in this great city'. This is the kind of love thou cherish for me! Now the pangs of sorrow, caused by your separation, are eating the vitals of my very soul". This is the substance of the above verse. Note that the form of this verse is similar to that from Cintāmaṇi quoted above.

(3) The belligerent forces of Cīvakaṉ and Kaṭṭiyaṅkāraṉ attack each other. Tiruttakkatēvar describes the war in many verses one of which is as follows.

1. Cīvakacintāmaṇi, s. 1516.
2. Kamparāmāyaṇam, Cuntarakāṇṭam, Urukkāṭṭuppaṭalam, s. 7.

"Poruṅkaḷat tāṭavar poruvil paintalai
arumperaṟ kaṇṇiyō ṭaṟṟu vīḻvaṉa
karuṅkaṉip peṇṇaiyaṅ kāṉaṅ kālpora
iruṅkaṉi corivaṉa pōṉṟa veṉpavē".[1]

The substance of this verse is as follows :

"In the battle field the warriors' heads, that are cut off by spears, fall down, like big palmyra fruits falling down from the top of palmyra trees".

This verse indicates that Tiruttakkatēvar has adopted the *kaliviruttam* verse in the context of two forces fighting each other. The first foot, second foot and the fourth foot of each line end in *Viḷa-c-cīr* and the third foot in *Mā-c-cīr*.

Ativīrarāma Pāṇṭiyar in his work, Naiṭatam written in the 16th century A. D. has applied the same form of verse in the context of the fighting of two forces.

"Calaiuyirt tuyirppali kavarun tiṇkaṇai
kolaivaṭi vēliṉāṉ ṟurappak kuñcara
malaiyeṉak kaviḻtalu mataṅka lēṟeṉap
pulavuvā ḷoṭumavaṉ puviyiṟ pāyntaṉaṉ".[2]

This verse describes the fight between the king of *Kāmpilitēcam* and Naḷaṉ. "Naḷaṉ shoots arrows so strong and powerful that they kill the elephant carrying the king of *Kāmpilitēcam.* Immediately the elephant falls down like a mountain and succumbs. Thereafter the king of *Kāmpilitēcam* holding his sword jumps to the ground". This is the substance of the verse. Note the context and form of the verse. They are as same as those of Cintāmaṇi verse having first, second and fourth foot ending in *Viḷa-c-cīr* and third foot ending in *Mā-c-cīr*.

1. Cīvakacintāmaṇi, s. 2227.
2. Naiṭatam, Pōrpuripaṭalam, s. 52.

II (c)

Though the poets of later ages have adopted the method of Tiruttakkatēvar using the *Viruttam* verses in consonance with the context, they have not done so slavishly. At times they have used the same kind of *Viruttam* verses throughout the chapter. For instance Cēkkiḷār has used only *Aṟucīrkaḻineṭilaṭi Āciriya Viruttam* throughout in *Meipporuḷ Nāyanār Purāṇam.* In *Amarnīti Nāyaṉār Purāṇam* he has used *Kalittuṟai* verses throughout. Kampaṉ has used only the verses of *Aṟucīrkaḻineṭilaṭi Āciriya Viruttam* in *Kulamuṟai Kiḷattu Paṭalam.*

III (a)

Cintāmaṇi is the first epic to introduce an invocation to God as the necessary begining of an epic.[1] Cilappatikāram begins with invocations to the moon, the sun and the rain but these are really in praise of the Cōḷa king, rather than invocations to Gods. Maṇimēkalai does not begin with any invocation. The invocatory verses attached to Caṅkam anthologies are not accepted by all scholars as belonging to the Caṅkam age. This practice of beginning with an invocation probably came into vogue in the Pallava period, and there is no other epic of earlier times which begins with an invocation in Tamil.

III (b)

It has become a literary tradition in Tamil to describe the country, the river and the city of the story as ideal ones in whatever story, epic or Purāṇam the Tamil poets write. The beginning chapter of narrative poetry generally describes *Nāṭu, Āṟu,* and *Nakar* of the utopias as they are conceived by the poets of the Tamil land. The basis of this description goes back to the Caṅkam age where we have the description of the five fold natural geographical regions viz., the mountains, pastoral region, the sea coast, the agricultural lands and the desert. *Tiṇai Mayakkam* describes the juxtaposition of all these regions, so that all the produce from the various regions can be enjoyed at one place. This description is also found in the Caṅkam verses and in the epics. The description of the city with its

1. **Cīvakacintāmaṇi, ss. 1-3.**

forts and moats and the various streets and inhabitants is also found in all these works. What is important however is that Cintāmaṇi introduces the ideal description of what may be called an utopia as the very beginning of every epic. This is a literary tradition followed as something sacrosanct by the epic poets, who came after Cintāmaṇi, of such stature as Tōlāmoḻittēvar, Kampar, Cēkkiḻār, not to speak of the number of poets who have written Purāṇās in Tamil. This way of beginning a narrative poem is not found either in Cilappatikāram or in Maṇimēkalai or in Peruṅkatai. It is therefore right to conclude that Cintāmaṇi was the source of this tradition.

III (c)

Tiruttakkatēvar has also introduced *Avaiyaṭakkam* in his epic, which is another novelty unkown to the poets of previous ages.[1] *Avaiyaṭakkam* means the expression of the author's humbleness or modesty to the readers.

"Avaiyaṭak kiyalē ariltapat teriyiṉ
Vallā kuṟiṉum vakuttaṉar koṇmiṉeṉ
ṟellā māntarkkum vaḻimoḻin taṉṟē".[2]

Cuḷāmaṇi that came into existence immediately after Cīvakacintāmaṇi was written with the latter as a model. It is written in *Viruttam* verses. It begins with an invocation to the Almighty (*kāppu*) and *Aviyaṭakkam* followed by the description of the country (*Nāṭṭuccarukkam*), and city and the high qualities of the king Payāpati (*Nakaraccarukkam*). Likewise all the epic poets or Purāṉa poets of successive ages have followed Cīvakacintāmaṇi in respect of form and method. All of them have written their works in *Viruttam* verses. Cēkkiḻār after beginning his work with *Kaṭavuḷ Vāḻttu* describes *Cōḻanāṭu* in a chapter named *Tirunāttucciṟappu* and *Tiruvārūr* city in another chapter named *Tirunakaracciṟappu*. Kampaṉ has elaborated in his epic the description of River, Country, City and the king's qualities assigning to each a separate chapter viz., *Yāṟṟuppaṭalam*, *Nāṭṭuppaṭalam*,

1. Cīvakacintāmaṇi ss. 4 & 5.
2. Tolkāppiyam, Ceyyuḷiyal, Cūtram 109.

Nakarappaṭalam and Araciyaṟapaṭalam respectively. Other subsequent works have followed the same tradition.[1]

IV (a)

There is another tradition which the author of Cintāmaṇi is responsible for, i.e. to incorporate the words and ideas of earlier writers in one's own work. This is not plagiarism but a humble and grateful acceptance of the greatness of the earlier writers. That this is a tradition and a sacred tradition at that, is proved by what Pavaṇanti writes.

"Muṉṉōr moḻiporuḷē aṉṟi avar moḻiyum
poṉṉēpōṟ pōṟṟuvam eṉpataṟkkum—muṉṉōriṉ
vēṟunūl ceytumeṉum mēṟkōḷil eṉpatarkkum
kuṟupalañ cuttirattiṉ kōḷ".[2]

"Not only the ideas of earlier poets but also their very words can be adopted in the works of current poets to avoid the criticism that the work lacks evidence from the works of previous poets". This is the substance of the above verse. The tradition shows the literary atmosphere in which the people of the age lived. These well known phrases and ideas were probably recognised atonce by readers and in this way the poetry gained depth. It avoided unnecessary repetitions and elaborations. The allusions thus become powerful vehicles of economy.

IV (b)

We find in Cintāmaṇi the influence of older works. It abounds in phrases and ideas from Caṅkam literature, Tirukkuṟaḷ

1. Naiṭatam which is believed to be a work dated 16th century A. D. likewise begins with the invocation stanza followed by Nāṭṭuppaṭalam describing the Niṭatanāṭu and Nakarappaṭalam describing the city life of Māvintanakaram. Similarly Kantapurāṇam, Tiruviḷaiyāṭal Purāṇam and Taṇikaipurāṇam which are believed to be the works of 17th, 16th, 18th century respectively begin with Kaṭavuḷvāḻttu and Avaiyaṭakkam followed by Tirunāṭṭuppaṭalam and Tirunakārappaṭalam. In Ariccantirapurāṇam also which is the work of 16th century there are Invocation, Avaiyaṭakkam, Nāṭṭucciṟappu and Nakaracciṟappu before the narration of the story proper begins. Since all these works are posterior to Cīvakacintāmaṇi, it is obvious that the authors of those works adopted the new literary tradition introduced by the author of Cīvakacintāmaṇi.
2. Naṉṉūl, Potuppāyiram, Cūtram 9.

and also from Cilappatikāram, Maṇimēkalai and Peruṅkatai. To be concise let us quote one or two instances from each work and compare them with the Cintāmaṇi verses.

'Villaka viraliṟ porunti'[1]

is a phrase found in Kuṟuntokai.

'Vīṭṭiṭantōṟum villaka viralpōṟ porunti ninṟu'[2]

This is the line in Cintāmaṇi.

'Ñāyi ṟanaiyāṉ tōḷi'
neruñci yaṉaiyaveṉ perumpaṇai tōḷē'[3]

The ideas in these lines of Kuṟuntokai is adopted in Cintāmaṇi.

'Nīḷcuṭar neṟiyai nōkkum
niraiyitaḷ neruñcip pūppōl'[4]

The following are the lines of Paṭṭinappālai :

"Māmalai yaṇainta koṇmūp pōlavum
tāymulai taḻuviya kuḻavi pōlavum"[5]

These words are adopted in Cintāmaṇi as follows :

"Tāymulai taḻuviya kuḻavi pōlavum
māmalai taḻuviya mañcu pōlavum".[6]

"Nēriḻai makaḷir uṇaṅkuṇāk kavarum
kōḻi yeṟinta koṭunkaṟ kaṉaṅkuḻai
poṟkāṟ putalvar puraviyiṉ ṟuṭuṭṭum
mukkāṟ ciṟutēr muṉvaḻi vilakkum
vilaṅkupakai yallatu kalaṅkupakai yaṟiyā".[7]

1. Kuṟuntokai, s. 370;
2. Cīvakacintāmaṇi, s. 2110.
3. Kuṟuntokai, s. 315;
4. Cīvakacintāmṇi, s. 461.
5. Paṭṭiṉappālai ll. 95-96;
6. Cīvakacintāmaṇi s. 100;
7. Paṭṭinappālai ll. 22-26.

The ideas of these Paṭṭiṉappālai lines are found in the following verse of Cintāmaṇi.

"poṟciṟu tērmicaip paimpoṉ pōtakam
naṟciṟār ūrtaliṉ naṅkai mārviṟi
uṟṟavar kōḻimēl yeṟinta oṇkuḻai
maṟṟattēr uruḷkoṭā vaḷamai cāṉṟavē".[1]

"Kaṇṇīr aruvi yāka
aḻumē tōḻiyavar palamutir kuṉṟē".[2]

These lines of Naṟṟiṇai are incorporated in Cintāmaṇi as follows :

"Kōḷuḻuvai yaṉṉāṟkuk kuṉṟamumniṉ ṟaḻutaṉavē".[3]

"Nellum uyiraṉṟē nīrum uyiraṉṟē
maṉṉa ṉuyirttē malartalai yulakam
ataṉāl yāṉuyir eṉpataṟikai
vēṉmiku tāṉai vēntaṟkuk kaṭaṉē".[4]

The idea of this Puṟanāṉūṟu verse is found in the following verse of Cīvakacintāmaṇi :

"Nelluyir māntark kellām nīruyi riraṇṭuñ ceppiṟ
pulluyir pukaintu poṅku muḻaṅkaḷa lilaṅku vāṭkai
mallalaṅ kaḷiṟṟu mālai veṅkuṭai maṉṉar kaṇṭāy
nalluyir ñālan taṉṉuḷ nāmvēl nampi eṉṟāṉ".[5]

IV (c)

"Toḻutakai yuḷḷum paṭaiyoṭuṅkum oṉṉār
aḻuta kaṇṇīrum aṉaittu." [6]

The phrases and idea of this Tirukkuraḷ are adopted in the following Cintāmaṇi verse:

1. Cīvakacintāmaṇi, s. 89.
2. Naṟṟiṇai, s. 88.
3. Cintāmaṇi, s. 1226.
4. Puṟanāṉūṟu, s. 180.
5. Cīvakacintāmaṇi, 2908.
6. Tirukkuṟaḷ, Kūṭāṉaṭpu, s. 8.

"Tolutata kaiyin ullum turumuti yakattuñ cōra
alutakan nīrii nullu manikalat takattu māyntu
palutukan narintu kollum pataiyuta notuṅkum parrā
tolikayār kannun tērran telikurrār vilikur rārē."[1]

IV (d) 1

"Kuralkura lāka varumuraip pālaiyil"[2]

This is Cilappatikāram line

"Kuralkura lākap pannik
kōtai tāl kuñci yānran"[3]

Note the words of Cilappatikāram are adopted in the line of Cintāmaṇi.

'Irunitik kilavanum perumanai kilattiyum
arumani yilanta nākam pōnratum".[4]

The simile found in these lines is adopted in the following Cintāmaṇi lines.

"Nanmani ilanta nākar nallilam patiyarpōla
inmani yilantu cāmpi irunila mivarka leyta"[5]

Tiruttakkatēvar has adopted the *Cantam* (note) of *Kantukavarippāṭṭu* of Cilappatikāram in his Cintāmaṇi.

"Ponni laṅku pūṅkoti polañcey kōtai villita
minni laṅku mēkalaika lārppa vārppa veṅkanum
tennan vālka vālka venru cenru panta tittumē
tēva rāra mārpan vālka venru panta tittumē".[6]

1. Cīvakacintāmaṇi, s. 1891.
2. Cilappatikāram, Naṭukāṇkātai line 33.
3. Cīvakacintāmaṇi, s. 723.
4. Cilappatikāram, Purañcēriirutta Kātai ll. 57-58.
5. Cīvakacintāmaṇi, s. 1098.
6. Cilappatikāram, Vāḷttukkātai, s. 20.

The following is Cīntāmaṇi stanza :

"Kuḻaṉma linta kōtai mālai poṅka veṅkatirmulai
nilaṉma linta nērva ṭanni laṟpa ṭappu ṭaittara
eḻiṉma ṇikku laivil vīca viṉpo ṉōlai miṉceya
aḻaṉma ṇikka lāpa mañci lampo ṭārppa vāṭumē"[1]

Note the *cantam* or the note of this verse is the same as that of the above verse of Cilappatikāram.

IV (d) 2

"Āṅkava ḻuraikēṭ ṭarumperaṉ māmaṇi
ōṅkutiraip peruṅkaṭal vīḻttōr pōṉṟṉ".[2]

These are the lines of Maṇimēkalai. The simile found in these lines are adopted by Tiruttakkatēvar in his work.

"Vilaipperu maṇiyai muṉṉīr naṭukkaṭal vīḻtta tottāṉ".[3]

Tiruttakkatēvar has adopted several ideas from Peruṅkatai in his epic. Peruṅkatai speaks of preparing the betel-nut to be given to the kings as follows:

"Paiṅkaruṅ kālic cenkaḻi yaḷaii
naṉpakaṟ kamainta ventuvark kāyum
iruṅkaṇ mālaikkup perumpaḷuk kāyum
vaikaraik kamaiyak kaipunaint tiyṟṟiya
iṉṟēṉ aḷaiiya iḷampacuṅ kāyum
paintaḷir aṭukkum palamuta lākiya
maṉperu vācamoṭu naṉpala aṭakkiya
payilviṉai aṭappaiyoṭu paṭiyakan tirutti."[4]

The contents in these lines are faithfully incorporated in the following Cintāmaṇi verse.

"Aṅkaruṅ kāli cīvi yuravait tamaikkap paṭṭa
ceṅkaḷi viraya kāyuñ cempaḷuk kāyun tīnteṉ

1. Cīvakacitāmaṇi, s. 1952.
2. Maṇimēkalai, Ch. 2. ll. 72–73.
3. Cīvakacintāmaṇi, s. 2884.
4. Peruṅkatai, Makatakāṇṭam, Ch. 14, ll. 81-88.

eṅkaṇum kuḷirtta innī riḷampacuṅ kāyum mūṉṟum
taṅkaḷi ceyyak kūṭṭit taiyalār kaicey tārē".[1]

Tiruttakkatēvar has adopted in his epic a beautiful imaginary story from Peruṅkatai. "A crab, while he is playing in the black sand (of a field full of water) accidentally touches the body of young female fish of the '*vāḷai*' species with his sharp claws. The fish thinks that she has lost her chastity by being touched by a male crab. Aggrieved at this, she refrains from taking food. *Cayantiyampati* possesses such fertile lands". This is the substance of the following lines of Peruṅkatai :

"Arilaṟa lakavayiṉ āṭuta lāṉā
variykaṭ ṭalavaṉ vaḷḷuki ruṟṟeṉak
kaṉṉi vāḷai yuṇṇā toṭuṅkum
taṇpaṇai taḷīiya vaṇpaṇai vaḷanāṭu"[2].

Tiruttakkatēvar has adopted the same idea in his epic in the following verse:

"Vaṇṭuvāḷ koṭuntuṟaik kaṉṉi vāḷaimēl
naṇṭukir uṟṟeṉa naṭuṅki nāṇiṉāl
viṇṭoḷit tūṇṭuṟan toṭuṅkum vīḷpuṉal
koṇṭapūṅ kiṭaṅkaṇi nakaram kūṟuvām"[3].

So far we have quoted instances to show the influence of early literature on Cīvakacintāmaṇi. This tradition also comes to stay.

V (a)

It has already been pointed out that certain epic conventions have been established by the greatness of Cintāmaṇi in Tamil literature. There is yet another way in which subsequent poets have been influenced by this great epic. Even as the author

1. Cīvakacintāmaṇi, s. 2473.
2. Peruṅkatai, Uñcaikkāṇṭam, Ch. 58, lines 99—102.
3. Cīvakacintāmaṇi, s. 1443.

of Cintāmaṇi paid homage, according to the well established tradition of Tamil literature, to the older works, which he had read, admired and revered, by embellishing his own work with beautiful phrases and ideas taken from them, so the poets who came after Tiruttakkatēvar paid the same kind of homage to his work.

There is not any consensus of opinion about the dates of the various epics. But the following relative chronology is assumed in this thesis in the following order,(1) Cilappatikāram,(2) Maṇimēkalai (3) Peruṅkatai, (4) Cintāmaṇi, (5) Cuḷāmaṇi, and (6) Kamparāmāyaṇam, and there is a consensus of opinion about this relative chronology. Let us cite instances in support of this theory.

V (b)

"Taṉpāl maṉaiyāḷ ayalāṉtalai kaṇṭu piṉṉum
iṉpāl aṭiciṟ kivarkiṉrakaip pēṭi pōlām
naṉpāl pacuvē tuṟantārpeṇṭiṟ pālar pārppār
eṉpāṟai yōmpē ṉeṉiṉ āṉava ṉāka veṉṟāṉ"[1].

"Cīvakaṉ challenges saying, 'If I fail to protect cows, sages, women,children and learned persons let me be deemed as a coward who, even after finding his wife with another man, without taking any action, enjoys delicious food". The same idea is adopted by Tōlāmoḻittēvar in his Cuḷāmaṇi.

"Niṉṉaiyaṟi vaṉperitu niṉmuṟaiya ḷāya
kaṉṉiyaiyōr kāḷaipira ṉeytuvatu kaṇṭum
maṉṉumaṇa villuḷvayi ṟāvayil kiṉṟāk
kiṉṉumuḷa vōputiya veṉṟumika nakkāṉ"[2]

V (c)

Tiruttakkatēvar has used the quality of stubbornness or immovability of a big lizard (*uṭumpu*) for a simile in *Mutti Ilampakam*. If one, holds the tail of a big lizard with a firm grip and attempts to

1. Cīvakacintāmaṇi, s. 443.
2. Cūḷāmaṇi, Arciyaṟ Carukkam, s. 156.

pull it out of its pit, it will not move a fraction even if its tail snaps into two by the force of the pull. The quality of people who refuse to budge an inch from their enjoyment of this worldly life despite any amount of persuasion is compared to this tenacious lizard, the *uṭumpu*.

"Taṉakkiṟap paṟitta pōtum tāṉaḷai viṭuttal cellā
niṉapputai yuṭumpa nārai yāṭiṉā nīkka lākum"[1].

Cēkkiḻār has adopted this simile in his Periapurāṇam. Kaṇṇappa Nāyaṉār has embraced the idol of God at *Tirukkāḷatti malai* very firmly because of boundless love. His firm embrace is compared to the firm grip of an *uṭumpu* in its pit.

"Aṅkivaṉ malaiyil tēvar tammaikkaṉ ṭaṉaittuk koṇṭu
vaṅkiṉaip paṟṟip pōta vallutum peṉṉa niṅkāṉ"[2].

When Patumukaṉ, a friend of Cīvakaṉ learns that Cīvakaṉ is bound with a rope by the men of Kaṭṭiyaṅkāraṉ, he laughs with rage and utters: "When a tiger is nearby, is it possible to eat its cub? The details of this news, that Kaṭṭiyaṅkāraṉ, the fool of an ass, has pounced on our Cīvakaṉ, the tiger, must be ascertained". Then he sends a spy to ascertain the real state of affairs.

"Naṭṭavar kuṟṟa kēṭṭē patumka ṉakku maṟṟōr
kuṭṭiyait tiṉṉa lāmē kōṭpuli puṟatta tākak
kaṭṭiyaṅ kāra ṉeṉṉuṅ kaḻutainam puliyaip pāya
oṭṭiyiṅ tuṇara lāmē yuṟaivallai yaṟika veṉṟāṉ"[3].

Kampaṉ has adopted the same idea in his epic. After Curpaṇakai is disfigured by Ilakkuvaṉ who cut off her ears, nose and the nipples of her breasts, she cries uttering thus : "O, Rāvaṇā, it is said that while a tiger is nearby, its cub cannot be caught. Has this saying become false now? Thou, who art mightier than the

1. Cīvakacintāmaṇi, s. 2887.
2. Periapurāṇam, Kaṇṇappa Nāyaṉār Purāṇam, s 116.
3. Cīvakacintāmaṇi, s. 1134.

Three Great Lords, Tēvās and Acurās, will not thou come and see my grievious plight?".

"Pulitāṉē puṟattatākak kuṭṭikōṭ paṭātenṉa
voliyāḷi yulakuraikkum uraipoyyō uḻiyiṉum
caliyāta mūvarkkum tāṉavarkkum vāṉavarkkum
valiyāṉe yāṉpaṭṭa valikāṇa vārāyō".[1]

The *Illuṟaittеivam* (Domestic God) takes pity of Kēmacari, who is suffering because of separation from her lover, Cīvakaṉ, and utters words of sympathy. The *Teivam* itself simply wonders at the bewitching beauty of Cīvakaṉ saying, "If even *Kāmaṉ*, the God of Beauty and Love sees Cīvakaṉ who possesses such marvellous beauty that it affords a feast to the eyes of all who see him, he would long to become a damsel so that he could embrace him".

"Kaṇṇavām vaṉappi ṉaṉik kāmaṉē kaṇṭa pōḻtum
paṇṇavām pavaḷac cevvāyp paṭāmulai paravai yalkul
peṉṉavā niṟkum...................................".[2]

Kampaṉ has applied this idea in his epic, modifying it very skillfully to suit the occasion. While describing the abominable qualities of Tāṭakai, Visvāmittirar addresses Rāmaṉ thus: "Thou, who possess such brawny and beautiful shoulders that those who look at them yearn to become maidens so that they may enjoy embracing them."

"Āṭavar peṇmaiyai avāvu tōḷiṉāy"[3]

V (d)

The tables in Appendix I and II give further illustrations of this trend in Tamil literature. The illustrations are arranged in the following way. First are given the ideas borrowed from

1. Kamparāmāyaṇam, Cūrppaṇakaipaṭalam, s. 102.
2. Cīvakacintāmaṇi, s. 1528
3. Kamparāmayaṇam, Tāṭakaivataippaṭalam, s. 23

Cintāmaṇi and next the phrases borrowed from Cintāmaṇi. The authors are arranged according to the relative age in the following order:

1. Tōlāmoḻitēvar's Cūḷāmaṇi
2. Kampar's Rāmāyaṇam
3. Villi's Pāratam
4. Ativīrarāma Pāṇṭiyar's Naiṭatam
5. Ativīrar·ma Pāṇṭiyar's Kūrma Purāṇam
6. Parañcōti's Tiruviḷaiyāṭaṟ Purāṇam
7. Kacciyappa Civāccāriyar's Kantapurāṇam*
8. Civañāṉa Muniver's Kāñcipurāṇam
9. Kacciyappamuṉivar's Taṇikaipurāṇam

VI (a)

One may pause to review the reverence and admiration which the later generations felt towards Tiruttakkatēvar and Cintāmaṇi. These are not critical statements but praises expressed by loving hearts moved by the poetry of Cintāmaṇi.

VI (b)

Before going on to describe such praises one may consider a story which condemns Cintāmaṇi. The story is found in the work of Cēkiḻārpurāṇam. Here is the relevant portion as given in verses 20 and 21 of that work.

"The Cōḻa king was very much interested in Cintāmaṇi. He praised the work very much. Cēkkiḻār, the minister could not tolerate the king praising Cintāmaṇi, the work of a Jain. He wished to make the king dislike the poem. He said to the king, "Cintāmaṇi is a worthless work of the Jains. The study of this work will never benefit humanity. Only the stories of *Civaṉaṭiyārs* can have the power to lead humanity to salvation".

*A Taṉippāṭal is said to have been composed by Antakakkavi Vīrarākava Mutaliyār at the time of Kantapurāṇam by Kacciyappar. Therefore Kacciyappar is taken here to be a contemporary of Antakakkavi. It must be pointed out that there are people who will hold that Kantapurāṇam is anterior to Vīracōḻiyam of eleventh century.

Though it purports to assert that Cēkkilār condemns this work, it admits the great popularity of Cintāmaṇi in the age of Cēkkilār itself. As will presently be seen even after the composition of Periapurāṇam, Caivaiṭe poets like Civappirakācar continued to admire Cintāmaṇi. The Cēkkilārpurāṇam is attributed to the great Caiva philosopher Umāpaticivam of 14th century but scholars like Tiru. Vi. Ka. do not accept that tradition[1]. It has been recently suggested by Professor T. P. Meenakshisundarnār that the Cintāmaṇi referred to in this Purāṇa is the Sanskrit work of Vadibha Simha of 12th Century.[2]

VI (c)

Before passing on to consider the tributes of Cintāmaṇi one important point may be noted. The great commentators considered this as a work of established usage. Naccinārkkiniyar has written a commentary on this work. All the great commentators have quoted from Cintāmaṇi to establish either grammatical theories or poetic conventions. One example in each is given from these commentators viz., Iḷampūraṇar, Cēṉāvaraiyar, Aṭiyārkkunallār, Teivaccilaiyār, Parimēlaḷakar, Mayilainātar, Caṅkaranamaccivāyar, Civañanacuvāmikaḷ, the commentator on Takkayākaparaṇi, the commentator on Ilakkaṇakkottu, Cokkappānavalar and Mayilērumperumāḷ Pillai. See Footnote.[3]

1. Periyapurāaṇm, Tiru. Vi. Ka's commentary, Introduction (1934) p. vi.
2. Preface to Kshattira Cūṭāmaṇi.

3. (1) In his commentary on rule No. 98 of Tolkāppiyam Ceyyuḷiyal viz., 'Terintaṉar virippiṉ varampila vākum', Iḷampūraṇar has quoted the following Cintāmaṇi verse to illustrate the 'Āciṭaiyetukai'

"Kāymāṇṭa teṅkiṉ paḷam viḷak kamuki ṉeṟṟip
pūmāṇṭa tinteṉ toṭaikiṟi varukkai pōḷntu
tēmāṅ kaṉicitari vāḷaip paḷaṅkaḷ cintum
ēmāṅ katameṉ ṟicaiyāṟ ṟicaipōya tuṇṭē" —Cintāmaṇi, s. 31

(2) Cēṉāvaraiyar gives 'Nāy tēvaṉāyiṟṟu' as an example in his commentary on the rule No. 102 of Tolkāppiyam Collatikāram indicating therein the story of Cutañcaṇaṉ narrated in Cintāmaṇi.

"Urupu toṭarn taṭukkiya vēṟṟumaik kiḷavi
yorucoṉ naṭaiya poruḷceṉ maruṅkē" — Tol. Col. 102

Contd.........

Naccinārkkiniyar includes all the varieties of metres found in Cintāmaṇi under *Koccakam* of Tolkāppiyam. The commentators on Yāpparuṅkalam and Kārikai quote profusely from Cintāmaṇi and its importance is easily seen by the eminent place which they give to it in their series of quotations.

VI (d)

Turning to the praises showered on Cintāmaṇi and its author, one may start with Civappirakaca Cuvāmikaḷ, a *Vīra-caivaiṭe,* and therefore not in any sense of the term an admirer of Jain stories and Jainism. There is a verse in his Tiruveṅkaikkōvai which has two meanings one as applied to the heroine and the other as applied to the literary work. In this place the latter meaning alone is of interest to us.

(3) Aṭiyarkunallār explains that the word 'Puṟampaṇai' occuring in Cilappatikāram (12th line of Kaṉāttiṟamuraitta kātai) means 'marutanilam' i. e., the place having cultivable lands. He states that since marutanilam is situated on the outskirts of the town it is called Puṟampaṇai (puṟam — outskirts; aṇai—adjoining). In Support of his interpretation he quotes the Cintāmaṇi line "Puṟampaṇai iyampu mōcai" (Cintāmaṇi s. 85) wherein the word 'puṟampaṇai' has the above meaning.

(4) Teivaccilaiyār quotes the Cintāmaṇi line "Maṟṟaṭikaḷ kaṇṭaruḷic ceyka malaraṭikkīḷ" (Cintāmaṇi s. 1873) as an illustration for 'maṟṟu' used as 'acainilai' in the commentary on the following rule of Tolkāppiyam:

"Maṟṟen kiḷavi viṉaimāṟ ṟacainilai
appāl iraṇṭeṉa moḻimaṉār pulavar" — Tol. Col. 258

(5) In his commentary on the following Tirukkuṟaḷ verse, Parimēlaḻakar interprets the word 'takkār' to mean 'aṟavōr' (men of virtue), tuṟantōr (ascetics), antaṇar (learned men) etc.

"Taḷḷā viḷaiyuḷum takkārum tāḻvilāc
celvarum cērvatu nāṭu" — Tirukkuṟaḷ, Nāṭu s. 1

He states that the country which is in possession of such persons will be deemed ideal. He quotes the following Cintāmaṇi line in support of his view:-

"Naṟṟvam ceyvārkkiṭam tavam ceyvārkkum ahtiṭam"
— Cintāmaṇi s. 77

Contd.........

"Though it is possible to study Cintāmaṇi and Tirukkōvai, it is hardly possible to comprehend fully the subtle meaning of those works".

"Cintāmaṇiyum Tirukkōvai yumeḷu tikkoḷiṉum
nantā uraiyai eḷutalev vāṟu naviṉṟaruḷē"[1]

Mayilainātar, in his commentary on Naṉṉūl Cūtram dealing with the rules regarding the naming of books mentions Cintāmaṇi and Cuḷāmaṇi as examples of naming works on their merit (*Taṉmai*)[2]. Among these two works Cintāmaṇi is placed first. This speaks of the greater merit of Cintāmaṇi than that of Cūḷāmaṇi.

1. Civappirakāca Cuvāmikaḷ Triuveṅkaikkōvai s. 107.
2. Naṉṉūl, Mayilaināṭar's commentary on cūtram No. 48.

(6) In his commentary on the following rule of Naṉṉūl, Mayilaināṭar has quoted the Cintāmaṇi line "Nāvīrrirunta pulamā makaḷoṭum naṉpoṟ, pūvīṟṟirunta tirumāmakaḷ pulla nāḷum" (Cintāmaṇi s. 30) to show the case sign 'oṭu' used in the conjunctive sense.

"*M*ūṉṟā vataṉurupu ālā ṉōṭoṭu
karuvi karuttā uṭanikaḷ vatan poruḷ" — Peyariyal 40

(7) In his commentary on the following rule of Naṉṉūl, Caṅkaranamaccivāyar quotes the Cintāmaṇi line "ēē ivaḷorutti pēṭiyō veṉṟār" (Cintāmaṇi s. 652) to illustrate the Icainiṟai ēkāram.

"Pirinilai viṉāeṇ īṟṟacai tēṟṟam
icainiṟai eṉa āṟēkārammē" — Naṉṉūl 422

(8) In the commentary on the following verse of Takkayākaparaṇi the word "Mokumoku" is defined as 'Iraṭṭaikkiḷavi' in support of which the word "vaḷuvaḷuttu" occuring in the Cintāmaṇi line "Vāḷamar nīntum pōḷtu vaḷuvaḷut toḷiyu maṉṟē" (Cintāmaṇi, s. 257) is quoted.

"Nakunakuṅ kaṭavuḷ ittakaiya mātarnakaipōy
mokumoku eṉṟakila lōkamum muḷaṅkuvaṉavē"
— Takkayākaparaṇi, Dr. U. V. Saminatha Aiyar Edn., 1930, p. 39

(9) The commentator Cokkappanāvalar interprets the word 'ney' occuring in the 3rd stanza of Tañcaivāṇaṉkōvai as 'puḷuku' (civet) and quotes the following lines of Cintāmaṇi in support of it wherein the word 'ney' means 'Puḷuku'.

Contd.........

VI (e)

One may consider the remarks of western authors and modern writers. They are not blind admirers but critics of repute.

VI (e) (1)

Dr. U. V. Saminatha Aiyar praises the work as follows :

"Cintāmaṇi which is placed first among the five major epics of Tamil, was written by the Jain saint Tiruttakkatēvar. It is one of the standard works, from which the commentators have quoted profusely in their commentaries on ancient literature and grammar. Its beautiful style is on a par with that of the works of the First, Second and Third Caṅkams. Since it contains various kinds of descriptions as in Vāṉmīki Rāmāyaṇam it is called *Mahākāviyam*. It set up certain epic conventions and has served as a model for the later poets when composing their epics or *Purāṇa*".[1]

1. Dr. U. V. Saminatha Aiyar, Introduction to Cintāmaṇi V Edn. p. 7.

"Neyyoṭu kuṅkumamnirainta nāṇiṉāṟ
poykaikaḷ pūmpaṭām pōrtta pōṉṟavē" — Cintāmaṇi s. 80

(10) In the commentary on the following rule of Ilakkaṇakkottu the Cintāmaṇi line "collarum cūrpacum pāmpiṉ" (Cintāmaṇi s. 53) is quoted to illustrate the verb being used as noun...(Ilakkaṇakkottu, 3rd Edn. p. 56). Here the verb 'col' is used as noun. (ii) Civañāṉa Cuvāmikaḷ, in his commentary on the first rule of Tolkāppiyam interprets the word 'vaikutal' to mean 'kaḷital' or passing. In support of this he quotes the following Cintāmaṇi verse wherein the word 'vaikiṉṟu' is used in the meaning of 'kaḷital' or passing (Tolkāppiya-c-cūttiravirutti, Civañāna Cuvāmikaḷ, 3rd Edn. p. 39).

"Āṭa liṉṉa ravvamu maṅkai koṭṭi neñcuṉap
pāṭa liṉṉa ravamum paṇaimu ḷavva ravamum
kūṭu kōlat tiñcuvaik kōla yāḷa ravamum
vāṭa lilla vōcaiyāl vaika ṉāḷum vaikiṉṟē" — Cintāmaṇi, 156

(12) Mayilērumperumāḷ Pillai in his commentary on Kallāṭam verse No. 11 quotes the Cintāmaṇi line 'tēṉūṟa niṉṟu teruṇṭāravai ceppaluṟṟēṉ' (Cin. Patikam. s. 1) in support of his explanation to the word 'tēṉ' meaning 'sweetness' occuring in the 12th line of the verse.

'Tēṉuṟai tamiḻum tiruvuṟai kūṭalum' — Kallāṭam s. 11

VI (e) (2)

S. Vaiyapuri Pillai says, "I would like to point out here the contributions of Cintāmaṇi to the history of epic poetry. It possesses a wonderful variety of verses written in an excellent style which is never monotonous. The metres used are befitting the context, emotion and ideas and this hightens the beauty of the epic. The book contains fine language throughout..............".

"Cintāmaṇi contains only beautiful and sweet words, selected by the author as if he had tasted them."[1]

VI (f)

That Cintāmaṇi had captured the minds of even the Western scholars is evident from the following tributes paid by them to the work.

VI (f) (1)

Father Beschi says, "Tiruthakkatēvar is a prince among Tamil poets".

VI (f) (2)

"Jeevaka Chintāmaṇi", says Dr. G. U. Pope, "is the greatest existing Tamil literature Monument. The great romantic epic which is atonce the Iliad and Odyssey of the Tamil language, is one of the great epics of the world".

VI (f) (3)

Julion Vinson states: "Chintāmaṇi is the oldest of all the Tamil works, and it has been written for preaching Jainism. It would have disappeared if it had not great literary value.[2]

1. S. Vaiyapuri Pillai, Kaviyakālam, 1957 Edn. pp. 178, 179 & 183
2. Quotations in Cīvakacintāmaṇi Coṟpoḷivu Niṉaivu Malar. Jaiṉattamiḻ Ilakkiya Maṉṟam Edition, p. 256.

VI (f) (4)

Dr. Caldwell says, "The compositions that are universally admitted to be the finest in the language viz., the Kural and the Chintāmaṇi, are perfectly independent of Sanskrit, and original in design as well as in execution".[1]

Thus Cintāmaṇi has captivated the heart and mind of many a savant since the day it came into existence. Its style, diction, noble sentiments, fascinating descriptions and above all its grandeur have endeared the minds of many readers to it.

1. Dr. Caldwell, Comparative Grammer of the Dravidian Languages, III Edn., Introduction, p. 48.

4

The Plan of the Epic and its Message

EPIC PRINCIPLES.

I

Tiruttakkatēvar, as a study of Cīvakacintāmaṇi will reveal, wrote his epic according to the principles of epic poetry, which had been codified by his predecessors. Naccinārkiniyar, who wrote a commentary on Cīvakacintāmaṇi, is of the opinion that Tiruttakkatēvar has followed the principles of Tolkāppiyam in composing his epic. He classifies the Cīvakacintāmaṇi under the term *Tōl* which is one of the eight elements (*vanappu*) of literature[1]. *Tōl* is the work which deals with the noble subjects of *Aṟam, Poruḷ, Inpam, Vīṭu* written in sweet words. It also applies to an elaborately written work running to any number of lines[2]. The commentator Pēräciriyar states that *Tōl* is a treatise, the subject of which is a traditional legend.[3]

II (a)

However some of the principles of epic poetry which Tiruttakkatēvar has used in his work, do not find a place in Tolkāppiyam. They are identical with the principles mentioned in Taṇṭi-

1. Cīvakacintāmaṇi, Kaṭavuḷ Vāḷttu, Naccinārkiniyar commentary to stanza 1.
2. 'Iḷumeṉ moḷiyāṉ viḷumiyatu nuvaliṉum
   paranta moḷiyāṉ aṭinimirn toḷukiṉum
   tōleṉa moḷipa toṉmoḷp pulavar'. — Tol. Cutram 550
3. Pēräciyar's commentary on Tol. Cūtram 550.

yalaṅkāram. Besides Taṇṭiyalaṅkāram, the Tamil works such as Māṟaṉalaṅkāram (a treatise on figures of speech), Paṉṉirupāṭṭiyal, Navanītappāṭṭiyal, Citamparappāṭṭiyal, Vccanantimālai (which are the treatises on prosody) deal with the principles of epic. The definitions found in these works are the same as those in Taṇṭiyalaṅkāram[1]. Navanītappāṭṭiyal includes the definition *Tacāṅkam* i.e., the ten parts of the body relating to a hero[2] which never find place in Taṇṭiyalaṅkāram and other works.

The Tamil work which goes by the name of Taṇṭiyalaṅkāram is assigned to 12th century A. D. This is an adaptation of the Sanskrit Kāvyadaraha written by Āccāriyar Daṇḍiṉ who belonged to the 7th century. He was a poet of the court of Rajasimha Pallava. His Kāvyadarsha was also translated as *Alaṅkārapaṭalam* in Vīracōḷiyam. Daṇḍiṉ, who visited the Tamil country, had a great and lasting influence on Tamil writers. Tiruttakkatēvar's work is definitely anterior to the Tamil translation but posterior to Āccāriyar Daṇḍiṉ's original treatise. Therefore we can surmise that Tēvar was familiar with Kāvyadarsha. Even if Tiruttakkatēvar did not actually know Daṇḍiṉ's work he must have been familiar with the principles of epic poetry which were propounded by the critics, who lived in the 7th century and had framed their rules by studying earlier Sanskrit epics. Kāvyadarsha was a summary of these principles.

II (b)

Taṇṭiyalaṅkāram divides epic into two divisions namely *Peruṅkāppiyam* and *Kāppiyam*. He defines *Peruṅkāppiyam* as follows: It should commence with any one or more of the three kinds of worship. *Vāḻttu* or a song in praise of God, *Vaṇakkam* or obeisance, *Varuporuḷ*-a description of God or a suitable introduction of the subject matter. The four subjects namely *Aṟam*

1. Māṟaṉalaṅkāram	Cūtram 72 to 76
Vaccaṇantimālai	Cūtram 40 to 43
Navanītappāṭṭiyal	Cūtram 62 to 65
Citamparappāṭṭiyal	Cūtram 41 to 42
Paṉṉiṟupāṭṭiyal	Cūttam 226
2. Navanītappāṭṭiyal	Cūtram 62

(virtue), *Poruḷ* (wealth), *Iṉpam* (love), and *Vīṭu* (salvation) should constitute the contents of the epic poem. It should have a hero of unparalleled greatness. It should contain descriptions of the mountains, the sea, the country-side, the city, the six seasons of the year and the six parts of the day, the rising of the sun, the rising of the moon, etc. It should also describe the consummation of a marriage, a coronation, the enjoyment derived from the beauty of a flower garden and that derived from playing water games of frolic nature. The pleasure of intoxication, the bearing of children, love quarrels, sexual love, and similar experiences should also find a place. In addition the State Council, comprised of the king and his ministers, diplomatic missions, invasions, battles and victories should also be portrayed. It should be an interesting story infused with emotional elements, divided into chapters called *Carukkam* or *Ilampakam* or *pari-c-cētam*. It must be a work of a savant.[1]

Kāppiyam or *Ciṟukāppiyam* is that which deals with any one or more, but not exceeding three of the four subjects — *Aṟam, Poruḷ, Iṉpam, Vīṭu.*[2] The rest of the elements relating to *Peruṅkāppiyam,* apply to *Kāppiyam* also. It must be noted that the only

1. "Avaṟṟuḷ
Peruṅkap piyanilai pēcuṅ kālai
Vāḻttu vaṇakkam varuporuḷ ivaṟṟiṉoṉ
ṟēṟpupuṭait tāki muṉvara viyaṉṟu
nāṟporuḷ payakku naṭaineṟit tākit
taṉṉika rillāt talaivaṉai yuṭaittāi
malaikaṭal nāṭu vaḷanakar paruvam
irucutart tōṟṟameṉ ṟiṉaiyaṉa puṉaintu
naṉmaṇam puṇartal poṉmuṭi kavittal
pūmpoḻi nukartal puṉalviḷai yāṭal
tēmpiḻi matukkaḷi ciṟuvaraip peṟutal
pulaviyaṟ pulattal kaḷaviyir kaḷittaleṉ
ṟiṉṉaṉa puṉainta naṉṉaṭait tāki
mantiram tūtu celavikal veṉṟi
cantiyiṟ ṟoṭarntu carukka milampakam
pari-c-cēta meṉṉum pāṉmaiyiṉ viḷaṅki
neṟuṅkiya cuvaiyam pāvamum virumpak
kaṟṟōr puṉaiyum peṟṟiya teṉpa." —Taṇṭiyalaṅkāram Cūtram 8.
2. "Aṟamutal nāṉkiṉum kuṟaipā ṭuṭaiyatu
kāppiyam eṉṟu karutap paṭumē." —Taṇṭiyalaṅkāram Cūtram 10.

difference between *Peruṅkāppiyam* and *Kāppiyam* is that the former deals with all the four subjects of *Aṟam, Poruḷ, Iṉpam, Vīṭu* whereas the latter deals with not more than three out of those four subjects.

II (c)

In other words *Peruṅkāppiyam* aims at a picture of all round perfection and attainment of the ideal life as distinguished from *Ciṟukāppiyam* which does not aim at such complete perfection and harmony. *Aṟam* is moral perfection. Cīvakaṉ slowly develops this perfection. *Poruḷ* refers to Society and Government and Cīvakaṉ achieves this social, and political perfection as the ideal king. *Iṉpam* is the perfection of domestic love and happiness. Cīvakaṉ is certainly the happiest lover and father. *Vīṭu* is the final release and salvation. Cīvakaṉ finally attains this spiritual release and perfection.

According to the definition of Taṇṭiyalaṅkāram, Cīvakacintāmaṇi is a *Peruṅkāppiyam,* since it deals with all the four subjects of *Aṟam, Poruḷ, Iṉpam* and *Vīṭu.* It has Cīvakaṉ as a heio of unparelleled greatness. It contains descriptions of the mountains[1]. the sea[2], the country side[3], the city[4], the six seasons of the year[5], (*Irutunukarvu*), the rising of the sun[6], and the rising of the moon[7]. The eight marriages of Cīvakaṉ are described in addition to the description of the marriage of Patumukaṉ, Cīvakaṉ's comrade, with Kōvintaiyār. Three battles, fought by Cīvakaṉ are described in Cīvakacintāmaṇi. Cīvakaṉ fights the first battle with the hunters to recover the cows of *Āyars.* His second battle is fought against the kings who have been instigated by Kaṭṭiyankāraṉ to attack him whilst he is winning the hand of Kāntarvatattai, by defeating her in the *Yāḻ* competition. He fights the third battle against Kaṭṭiyaṅkāran and kills him. Subsequently he regains his father's

1. Cīvakacintāmaṇi, s. 1238
2. Ibid s. 502
3. Ibid ss. 31-77
4. Ibid ss. 78—140
5. Ibid ss. 2668—2706
6. Ibid s. 1943
7. Ibid s. 1541

kingdom and ascends the throne. He plays water games, with his eight wives, in the pool specially built for that purpose. He enjoys the beauties of nature while he strolls in the grove with his wives. He is blessed with eight children. Sexual love and love quarrels are elaborately described in the epic. Every chapter in the epic is called *Ilampakam* as termed in Taṇṭiyalaṅkāram. Thus we can see that many of the epic elements mentioned in Taṇṭiyalaṅkāram are found in Cīvakacintāmaṇi.

III (a)

It is gratifying to note that Tiruttakkatēvar's treatment of subjects also conforms to the epic principles of western critics as the following will show.

CHOICE OF STORY

Poems in general have a human value and the poets' message of this value of truth is the basic factor underlying the subject of almost every poem of real worth. Human ideals are inseperable from epic which are objective in nature. They give concrete form to these ideals. The epic story must be a traditional one, founded deep in the general experience of men. The poet chooses a story consciously or unconsciously because he finds his own ideals or values in it.

Western critics lay much stress on the fable and its qualifications. But in many of the definitions found in Tamil works, there is no mention of the story at all. In Tolkāppiyam the author mentions the story when he defines *Toṉmai* and *Tōl* stating that each of them should have a traditional legend as their subject[1]. *Toṉmai* and *Tōl* can be deemed as basic elements from which the epics of later types were evolved. It is surprising to find that many of the subsequent works dealing with epics do not mention the story at all,—a surprising omission of such a vital requirement. This, we may say, is a defect. Perhaps the story itself is taken for granted or, it may be, that when the hero is dealt with the story of the hero is also included.

1. Tolkāppiyam, Cūtrams 549 & 550

Māṟaṉalaṅkāram states that the *Peruṅkāppiyam* must tell the story of a hero of incomparable greatness of character,[1] but there is no further elaboration of his qualifications.

The primary requirement of an epic is the story. It must be well told. This is the view held by all the critics of epic poetry. "The first thing to be considered in an epic poem", says Joseph Addison "is the fable".[2]

As we stated at the beginning of this chapter, the story itself or the way in which it is told must be based on human values and ideals. Ancient stories and legends have a lasting appeal because they probably represent the rare memory of man. Therefore, they have a special significance for mankind of any era. They appeal to the whole man consciously or sub-consciously and create a harmony and unity which is not easily achieved.

This aspect of the epic story as contrasted with newly conceived stories is spoken of as the quality of reality.

The poet who composes an epic story escapes the bondage of well-known history, and is able to stretch his wings; his portrayal of lofty virtue becomes more credible and more real than that which comes from the vulgar realm of the past. To the ancient plant of reality the poet can graft as much appropriate invention as he chooses to elaborate his central subject.[3]

The story of Cīvakaṉ, (the subject of Cīvakacintāmaṇi) is a traditional one. It is considered to be a holy or devotional story by the Jains. We have already noted that the story is found in Mahāpurāṇam and Srīpurāṇam, which are the ancient Jain works, and that the four Sanskrit literary works viz. Kshattira Cūṭāmaṇi, Kattiya Cintāmaṇi, Jīvantra Nāṭakam and Jīvantra Cambu deal with Cīvakaṉ's story. It is, therefore, clear that the story of Cīvakaṉ has been told throughout the ages certainly and it was well known

1. Māṟaṉalaṅkāram, Cūtram 73
2. Milton's Criticism, Edited by James Thorpe, 2nd Edn. p. 23
3. Lascelles Abercrombie, The Epic. p. 55

in the post Caṅkan period in Tamiḻ Nāṭu. It was very popular because of the Jain influence of that time.

THE MESSAGE OF THE EPIC

III (b)

Let us now see why Tiruttakkatēvar, the author of Cīvakacintāmaṇi, has selected the story of Cīvakaṉ as the subject of his epic. A close study of Cīvakacintāmaṇi reveals the reasons for it. First of all it is a story which sprang from the depth of human experience. Secondly it emphasises several human truths that are dear to the author's heart. Of the many truths that ilumine the epic, the following four are significant:

(1) It is necessary that humanity should enjoy and experience this earthly life to the full, without totally surrendering to passion, to enable them to realise the illusory nature of this transient world. This realisation will eventually awaken a sublime desire to search for the higher truth that will lead to blissful eternity. It is because of the emphasis of this outlook that the Jain story has risen to epic heights.

(2) True spirit of heroism lies in following the path of non violence at all times. Cintāmaṇi describes a life of a hero who can be judged a hero by any standards—an epic hero. Because this description is successfully done the emphasis on *ahimsa* as Cīvakaṉ's guiding principle raises the story to the level of the epic.

(3) Under any circumstances of trial and tribulation man should not fail to do his duty. The real man in that eternal struggle between good and evil, may suffer so much that evil is transformed into good. Though the hero may at times succumb to misery he will never surrender to Satan. This struggle between good and evil is portrayed more dramatically in our epic than in other Jain stories.

(4) For the perfection and elevation of the human soul a spiritual outlook is imperative. This is the primary message of the epic. It is the spiritual message which raises the story to the level of universally important poetry. Our hero is inspired by ideas which are over and above purely material values.

These truths shine resplendently in the epic of Tiruttakkatēvar. It is obvious therefore, that to emphasize these great truths, he has specially selected the story of Cīvakaṉ as his instrument. The following episodes illustrate truths listed above.

III (c) 1

Cīvakaṉ marries eight wives, all of whom possess exquisite beauty and immaculate virtue. He loves them immensely. He plunges deeply into sensuous pleasure and greatly enjoys himself. It must be noted that his wives belong to different castes and that four of his eight wives viz., Patumai, Kēmacari, Kaṉakamālai and Ilakkaṇai, belong to different kingdoms or States. The rest, except Kāntarvatattai, are the inhabitants of Cīvakaṉ's native city. His sphere of love is therefore, varied and not imbarred by any political and social barriers. His wide travel, over a period of one year, enriches his experience and knowledge. His succour to a wounded dog that is struggling for life in a deep pond full of water, his act of bedecking Aṉaṅkamālai, the charming dancing girl in recognition of her wonderful performance, his resistance to her amorous advances, his philosophical discourses with the *Muṉivers* of *Cittirakūṭam,* his encounter with a way-farer and his philosophical teachings to him after giving him valuable presents and such other incidents speak of his wide experience, extensive knowledge, deep wisdom, kind heart and spontaneous generosity. As a careful study of the epic reveals, the underlying factor, which leads to the sublimation of his soul, is his thorough enjoyment of earthly pleasures. After regaining his kingdom from the villain, Kaṭṭiyaṅkāraṉ, he lives the life of a great emperor with his eight wives for thirty long years and in the end attains the perfection of an ideal Jain.

A trivial incident of the monkey brings him true wisdom. How was Cīvakaṉ inspired by such an insignificant and trivial as that he witnessed in the grove and was elevated to higher realms of spiritualism? His mind must have been ripe for it. Besides his extensive learning, wide travel etc., his thorough enjoyment of mundane pleasure, had brought his soul to maturity. Every time he enjoyed the fruits of worldly pleasure, an inner revulsion must have been developing. The monkey incident merely

released the trigger which enabled his stored up energy of knowledge or wisdom to explode in the right direction. The subconscious is linked to the divine spirit at this particular juncture.

III (c) 2

Now let us see how Tiruttakkatēvar has emphasised his second doctrine viz., the true spirit of heroism has the perfect expression of non-violence in all circumstances of life.

The hunters capture all the cows that are grazing in the forest. This news reaches the cowherds. They rush to the spot and attack the hunters to regain their cows but the hunters prove too strong for them and they are repulsed and utterly defeated. The king Kaṭṭiyaṅkāraṉ comes to know this and sends his army to attack the hunters and recover the cows. A battle ensues between the hunters and the king's army; and at length the army is crushed. In desperation Nantakōṉ the leader of the cowherds proclaims that the hero, who recovers the cows from the hunters, will be entitled to claim the hand of his daughter Kōvintai. Cīvakaṉ comes to know of all these happenings, and because of his great compassion for the cowherds, he sets out with his comrades to recover the cows from the hunters. He threatens the hunters with his arrows. The thundering noise of his moving chariot cows them. Yet all of them, with firm determination, gather together and attack Cīvakaṉ. They shoot arrows at him like torrents of rain. Cīvakaṉ without taking even a slightest offensive action only defends himself by counteracting their attack. He takes meticulous care that none of the hunters shall be wounded by his actions. Ultimately they become exhausted and take to their heels throwing their bows and arrows in the battlefield.

Another incident that speaks of Tiruttakkatēvar's spirit of non-violence is Cīvakaṉ's heroic act when he saves Kuṇamālai from the clutches of the state elephant that turns rogue. While Kuṇamālai, a most beautiful maiden, is walking down a street of the capital city, the state elephant named *Acanivēkam*, turns rogue and rushes at her. Cīvakaṉ who is nearby sees Kuṇamālai's pangerous plight, and immediately runs towards the elephant. He dulls off his ear-ring and throws it at the face of the elephant,

thereby diverting its attention to him. Enraged at his act, the elephant rushes to Cīvakaṉ and seizes him with its trunk. Cīvakaṉ slips beneath its trunk and quietly escapes through the passage between its legs without hurting the elephant.

Ashamed of its defeat, the elephant sinks into despondency. Its mental anguish is so intense that it refuses food. Kaṭṭiyaṅkāraṉ ascertains the cause of its grief. When he comes to know that Cīvakaṉ has wounded its pride by defeating it, he flies into a temper and orders his warriors to produce Cīvakaṉ before him. The warriors arrest Cīvakaṉ who is angry when he knows that the warriors are arresting on Kaṭṭiyaṅkārṉ's order. Cīvakaṉ who is always kind and considerate to people, cannot feel any goodwill towards Kaṭṭiyaṅkāraṉ, the hardened villain. The thought of the villain's cruel act of treachery to his father flashes into his mind whenever Cīvakaṉ thinks of him. He deems it his duty to avenge his father's murder. His mother also commands him to do so. Hence his benevolent heart has no place for such an abominable villain. There is, therefore, ample justification for Cīvakaṉ's detestation of Kaṭṭiyaṅkāraṉ. He vows to destroy the villain. For Cīvakaṉ, the incomparable hero, it is not an impossible deed but the foster parents of Cīvakaṉ try to appease him by saying that a subject should not rise in revolt against his monarch. Cīvakaṉ also remembers his promise to his teacher Accaṇanti Āciriyar, that he would not take arms against Kaṭṭiyaṅkāraṉ until the period of one year had elapsed. He therefore controls himself. Tiruttakkatēvar then devises a way to effect Cīvakaṉ's escape from the king's warriors without himself doing violence to them. Cīvakaṉ thinks of Cutañcaṇaṉ, a celestial being whom, while his spirit was in the body of a dog, he (Cīvakaṉ) had rescued from the deep water of a pond. Cutañcaṇaṉ rushes to Cīvakaṉ and with his supernatural power creates a pandemonium, by causing a heavy downpour of rain and claps of thunder so that he can carry away Cīvakaṉ without anyone's knowledge.

Though the author is careful to avoid involving the hero of the epic in an act of violence, there are two violent battles in which the hero does take part and he emerges victorious after wounding and killing his enemies. One of those battles is that which Cīvakaṉ

wages with the several kings who having suffered defeat in the *yāḻ* competition with Kāntarvatattai become jealous of Cīvakaṉ the victor, and subsequently, at the instigation of the villain king Kaṭṭiyaṅkāraṉ, they attack him. The other battle is the final one in which Cīvakaṉ kills Kaṭṭiyaṅkāraṉ, who is the personification of evil. The author has to introduce these violent battles to give strength to the plot of the story and to illustrate the truth that always evil dies while good survives. Immediately after killing Kaṭṭiyaṅkāraṉ, Cīvakaṉ, like king Asoka cries, "Let violent battles not be fought hereafter".[1]

III (c) 3

The next doctrine viz., that changes of circumstances or trials and tribulations, are but tests of our moral greatness, is well stressed through the depiction of Caccantaṉ's fall and Cīvakaṉ's keenness to avenge his fathers death despite his other varied activities. Caccantaṉ the king of *Ēmāṅkatanāṭu* because of his boundless love for his charming wife, Vicayai falls a victim to passion. Consequently he neglects his state duties. He decides that he will wash his hands of all his duties so that he may enjoy his wife's company without being interrupted. Ultimately the entire responsibility of the state administration is entrusted to his Chief Minister, Kaṭṭiyaṅkāraṉ whom the king holds in high esteem. In fact Kaṭṭiyaṅkāraṉ is the worst scoundrel. Before long he attacks the king unawares, kills him and takes the throne. The author clearly shows by telling this tragic story of Caccantaṉ, that he who fails to do his duty, will inevitably fall.

Cīvakān, the posthumous son of Caccantaṉ, learns the tragic story of his father's death from his teacher Accaṇanti Āciriyar and is anxious to avenge his father's death immediately. His teacher advises him to wait for a period of one year and to wreak his vengence later. Cīvakaṉ visits many places during this period and marries a girl of exquisite beauty in each place, but unlike his father he never falls a prey to passion. The thought of his

1. "Paṭṭavip pakamai niṅkip patait toḻi loḻika veṉṉa"
—Cīvakacintāmaṇi, s. 2323

main duty of regaining his kingdom by overthrowing the villain Kaṭṭiyaṅkāraṉ, is always in his mind. This prevents him from straying under the powerful emotion of love. It is the motive that makes him run away from each of his wives within a few days of his marriage to her. Through this part of Cīvakaṉ's story the author Tiruttakkatēvar splendidly portrays the good fortune that attends on him who is always conscious of his duty.

III (c) 4

The spiritual outlook gives significance to the story. The specific outlook of Cintāmaṇi is the first truth described in (c) 1.

The author does not miss an opportunity to emphasise Jain principles. However it cannot be said that he emphasised them at the cost of his poetry. Perhaps his epic may not have been accepted by Jain savants if Tiruttakkatēvar had not emphasised the tenets of the Jain faith. The ethical idealism of the Tamils has always attempted to portray the perfect moral man and the Jain story bows to that tradition.

The author Tiruttakkatēvar being a Jain saint propounds the doctrines of the Jain religion from beginning to end. Accaṇanti, Cīvakaṉ's *guru,* teaches him all the necessary arts. Cīvakaṉ becomes highly proficient in them. Thereafter Accaṇanti teaches him the religious doctrines. We may cite here one or two of his teachings.

"The soul that imbibes the qualities of Arukaṉ, called *Rattiṉattirayam,* attains perfection. Those who follow the path of virtue reach the Ocean of Bliss; and those who fall a victim to the pleasures of the five senses sink into the ocean of woe. *Kūṟṟuvaṉ*, the God of death, has already thrown his net over us. Although we know this, we do not strive to disentangle ourselves from the net by treading the road of renunciation that can lead us to salvation"[1]. Further Cīvakaṉ's elucidation of the sin which is the

1. Cīvakacintāmaṇi, ss. 374—376

outcome of eating meat,[1] his preachings of Jain philosophy to the *Muṉivers* of *Cittirakūṭam* who are all of Brahmanical faith,[2] his highly philosophical teachings to the wayfarer whom he meets on his way back from Kēmamāpuram[3] Vaṉacaritaṉ's exposition of the transient nature of the human body and its unworthiness,[4] Cīvakaṉ's prayer to *Arukatēvaṉ* at *Srikōil* which is situated on a mountain that he climbs on his way to *Mattimatēyam*[5] are all based on Jain philosophy. Finally Rattiṉappirapai, one of the Cāraṇars, lectures Cīvakaṉ on the eve of his renunciation on the ephemeral nature of this mundane world the four stages of woe viz. *Naraka-kati, Vilaṅkukati, Makkaḷkati* and *Tēvakati,* that a soul passes through, the values of *Cīlam* and *Tāṉam* and their divine effects, and the nature of Blissful Eternity.[6] All these are examples of Tiruttakkatēvar's eagerness that man for the development of his soul should be wedded to the Jain religion in which he possessed relentless faith.

It has been stated that *Peruṅkāppiyam* covers all the four aims namely, *Aṟam, Poruḷ, Iṉpam, Viṭu.* It has been already explained how these became the basis of the epic.

III (d)

Tolkāppiyar outlines three *Purusharthas* or human goals that a poem should give expression to. A poem can deal with any one of the subjects or with all of them. They are *Aṟam* (Virtue), *Poruḷ* (wealth) and *Iṉpam* (love).[7] He has treated these three subjects under two main heads – *Akam* and *Puṟam.* He includes *Aṟam* and *Poruḷ,* in *Puṟam* and *Iṉpam* in *Akam.* The later Tamil works such as Taṇṭiyalaṅkāram, Māraṉalaṅkāram, Paṉṉiruppāṭṭiyal, Navanītappāṭṭiyal, Citamparappāṭṭiyal,

1. Cīvakacintāmaṇi, ss. 1233—1236
2. Ibid ss. 1426—1436
3. Ibid ss. 1543—1553
4. Ibid ss. 1574—1585
5. Ibid ss. 1609—1611
6. Ibid ss. 2747—2890
7. "Annilai maruṅkiṉ aṟamuta lākiya mummutaṟ poruṭkum uriya veṇpa"
   —Kaḷakam pub. Tol. Ilampūraṇam, Poruḷ Ceyyuḷiyal Cūtram 102

Vaccanaṇtimālai etc., while dealing with the definitions of epic emphasise that a great or major epic poem should give expression to the four chief sentiments—*Aṟam* (virtue), *Poruḷ* (wealth), *Iṉpam* (love) and *Vīṭu* (salvation).[1] Every thought expressed in an epic can be classified under any one of these four subjects.

The poets of Tamiḻ Nāṭu, the land of Tirukkuṟaḷ, which deals with the *trivarga,* have fascination for describing the details of these four branches of life. Our poet has particularly emphasised the moral life. We must emphasise that by describing these four aspects of life, our poet is following the great tradition laid down by his predecessors.

III (e) 1

The sentiments relating to *Aṟam, Poruḷ, Iṉpam,* and *Vīṭu* pervade Cīvakacintāmaṇi. Two kinds of *Aṟam* are employed in Tirukkuṟaḷ. They are (1) *Illaṟam* or the virtues of domestic life and (2) *Tuṟavaṟam* or the virtues of spiritual life. *Illaṟam* is the life of one who in the company of his virtuous wife, enjoys himself by consciencіously performing the duties of a domestic life. The quintessence of *Illaṟam* is hospitality. In other words, it is incumbent on the part of the man and his wife who embrace *Illaṟam* to extend their generous help to those guests who approach them.[1] They should be affectionate to each other and share their food with unstintingly with their fellow men.[3] Tiruttakkatēvar who has incorporated several of the ideals of Tiruvaḷḷuvar in his epic, stresses this paramount duty of domestic life. The citizens of *Irācamāpuram* who are leading a virtuous domestic life invite the passers-by to their house to share their delicious food. The words with which they persuade them are really touching. They cry out, "Please step into our house to enjoy the food; there is pure

1. Taṇṭiyalaṅkāram, Cūtram 8
   Māṟaṉalaṅkāram, „ 73
   Paṉṉiṟpāṭṭiyal, „ 226
   Navanītappāṭṭiyal „ 65
2. Tirukkuṟaḷ, Chapters Ilvāḻkkai and Viruntōmpal.
3. "Aṉpu maṟaṉu muṭaittāyi nilavāḻkkai
   Paṇpum payaṉu matu." —Tirukkuṟaḷ, Ilvāḻkkai, s. 5

white rice which looks like a conch shell cut into minute particles, the side dishes are cooked in an immeasurable quantity of ghee and tasteful paste made with excellent curd. Valuable ornaments will be presented to whoever partakes of the food in our house".[1]

Ēmāṅkatanāṭu, of which *Irācamāpuram* was the capital city, abounded with so much wealth that guests were seldom available. If the citizens, who deemed it their duty to offer their hospitality to strangers, happened to encounter one or two of them, they coaxed them into their houses. In another instance, Tiruttakkatēvar threatens those who fail to share their things with others. Cāraṇan, in the course of his preaching to Cīvakaṉ who expressed to him his desire to renounce the world states as follows:

"Those who deride great men, whose moral stature is as high as mountain, those who fail to be hospitable and do not share their things with others and those young and beautiful women who sell their bodies for carnal pleasure will be born as beasts in their next birth".[2]

When Cīvakaṉ acquaints his wives, with his renunciation he teaches them many ideals. He states :

"It is only in the mountains, which abound in contending streams that the diamond is found; the water-lily flowers only in a deep pool and not on a dung-hill; they who only eat after having distributed food to others are worthy of life.

Those who do not give food before they eat will hereafter stand shrinking with fear, holding a potsherd in their hands and begging alms. In the cold month of *Māci* they will be clothed in a

1. Cīvakacintāmaṇi, s. 122
2. "Mallaṉ malaiyaṉaiya mātavarai vaituraikkum
   pallavarē yaṉṟip pakuttuṇāp pāvikaḷum
   alkul vilaipakaṟu māitoṭiya rātiyār
   vilporutōḷ maṉṉā vilaṅkāip piṟappavē."

—Cintāmaṇi, s. 2789

garment of dirty rags, sown together with thorns instead of needles".[1]

Note how impressively the poet, through the above instances, expresses his sentiments on hospitality. As extending generous help to the needy is an essential virtue of the domestic life, so the observance of the principle of non-violence, not killing any being, is the foremost virtue of spiritual life or asceticism.

"The chief of all the moral precepts, formulated by those well-versed in scriptures", says Tiruvaḷḷuvar, "is the virtue of sharing a meal with the needy and protecting every living being".

"The right path to spiritual liberation is that path which leads us to believe that the preservation of life in all its forms is the chief virtue".[2]

These sentiments are echoed by Tiruttakkatēvar in his epic.

The Cāraṇaṉ, who bestows spiritual enlightenment on Cīvakaṉ speaks to him thus :

"Those who ruthlessly commit the supremely sinful act of killing, those who state that there is no other birth than the present one and no such thing as a soul, those who have no faith in penance, and those who say that charity will not yield any return will sink into the Infernal riding on the chariot of ill-fate.[3]

1. "Aṭṭunī raruvik kuṉṟat tallatu vairaṉ tōṉṟā
kuṭṭanīrk kuḷatti ṉallāṟ kuppaimēṟ kuvaḷai pūvā
viṭṭunīr viṉavik kēṇmin viḷuttakai yavarka ḷallāl
paṭṭatu pakuttuṇ pārip pārmicai illai kaṇṭīr
Mācit tiṅkaṇ māciṉa ciṉṉat tuṇimuḷḷiṉ
Ūcit tuṉṉa mūciya vāṭai yuṭaiyākap
pēcip pāvāy piccai yeṉakkai yakalēntik
kūcik kūci niṟpar koṭuttuṇ ṭaṟiyātār."—Cintāmaṇi, ss. 2925 & 2929
2. "Pakuttuṇṭu palluyi rōmputa nūlōr
Tokuttavaṟṟu leḷḷān talai." —Tirukkuṟaḷ, Kollāmai, ss. 2 & 4
3. "Kolvatē kaṉṟi niṉṟār koṭiyavar kaṭiya nīrār
illaiyē immai yallā lummaiyu muyiru meṉpār
allatun tavamu millai tāṉamu miḷaveṉ pārum
celpavan narakam toṉṉuḷ tīviṉai tērka ḷūrntē." —Cin. s. 2776

Cīvakaṉ by the ordeal of his penance is filled with the Divine light. His wives prostrate before him and worship him. They entreat him to enlighten them about True Bliss. Cīvakaṉ says,

"If a man daily protects all the living things of this world just as he protects himself, he becomes the monarch of all the sweet souls and the image of bliss. He ultimately attains salvation".[1]

III (e) 2

We must note that the virtue of not harming other living things, which is one of the essential tenets of Jainism is stressed in the epic wherever possible.

The term *Poruḷ* means wealth but it includes anything that helps to promote material prosperity. Tiruvaḷḷuvar in his Tirukkuṟaḷ under the head of *Poruṭpāl* deals with state craft and allied subjects. The nature and function of the sovereign, the indispensable qualities of the ministers, the nature of the military organisation, finance and education are the main topics which he deals with under this head. Tiruttakkatēvar's views on those topics are also found in Cīvakacintāmaṇi.

Through the description of Caccantaṉ's character the poet expresses his opinion of the qualities that a king ought to possess. According to him a king should be as dangerous to his enemies as the venom of the cobra. To those who approach him with humility he should be as pleasant as ambrosia. He must not allow poverty in his country by extending generous help to his subjects. With his prowess and valour, and his skill in the art of war, he must destroy his strong enemies. He must be an abode of knowledge and many fine arts. He must possess captivating beauty. His reign should be so benevolent that he is deemed the father of his subjects. Subjects who are loved by their sovereign will always be happy.[2]

1. "Taṉṉuyir tāṉparin tōmpu mārupōl
maṉṉuyir vaikalu mōmpi vāḷumēl
iṉṉuyirk kiṟaivanā yiṉpa mūrtiyāyp
poṉṉuyi rāyppiṟan tuyarntu pōkumē." —Cintāmaṇi, s. 3107
2. Cintāmaṇi, ss. 157—160

One of the chief qualities that a minister should possess is that whenever the king errs, he should not hesitate to offer advice. If need be the advice should be couched in severe and strong terms with a view to make the king pursue the correct course and administer justice.

"Suppose the king neither seeks advice, nor realises his own error, and even jeers at the minister who offers him advice, even then, it is the minister's duty to advise him, as to what is best", says Tiruvaḷḷuvar.[1]

Bare statements of truth are not effective. The truth must blossom in our mind as we read the story.

This sentiment is well illustrated by Tiruttakkatēvar by the character of Nimittikaṉ one of the ministers of Caccantaṉ. When Caccantaṉ abrogates his state duties as a result of his overwhelming love for his wife, he entrusts the whole administration of his kingdom to his chief minister Kaṭṭiyaṅkāraṉ, an evil man. Nimittikaṉ points out, to the king, the impropriety of this action. The king, because he has confidence in his chief minister, does not heed Nimittikaṉ's warning. But Nimittikaṉ does not refrain from discharging his duty. Without fear, he continues to dissuade the king from entrusting his kingdom to Kaṭṭiyaṅkāraṉ, and at the same time lectures him on the meanness of lust and passion, illustrating their consequences profusely. Ultimately he fails in his attempt and he did not like to continue in his office under the villain Kaṭṭiyaṅkāraṉ. He resigns[2]. When Cīvakaṉ goes to the hermitage of the ascetics (*tāpatar*) to meet for the first time his mother Vicayai, who is staying there she ardently embraces him and cries because she had forsaken him soon after his birth. Cīvakaṉ entreats her not to grieve. Then she, being eager that her son should attack Kaṭṭiyaṅkāraṉ and regain his kingdom, enumerates the functions of a king, and explains the state diplomacy and the value of wealth.

1. "Aṟikoṉ ṟaṟiyāṉ eṉiṉum uṟuti
uḷaiyiruntāṉ kūṟal kaṭaṉ." —Tirukkuṟaḷ, Amaiccu, s. 8
2. Cintāmaṇi, ss. 204—214

"A king should collect tax at the rate of one-sixth of the income of his subjects in accordance with the king's code. He must always be aware of his old and powerful enemy. As the thorn is extracted by using another thorn, he should try to sow seeds of discord between two allied enemies so they might fight each other; he must alienate one of the allied kings from the other and make an alliance with him himself.

"Instructing his spies to watch the activities of the enemy spies, holding his learned ministers in the same high esteem as he holds his precious eyes, increasing the number of able ministers and diplomats after mature deliberation in accordance with the needs–these are the codes of state craft of a king who is bent on achieving victory".

The mother then dwells on the value of wealth. She says: "Wealth is so powerful that it brings forth victory, gives its possessor an eminence, education and beauty, raises those who are reduced to nothing to such prominence that they are as conspicuous as a mountain.

"By having wealth one can maintain a strong army; with the aid of that army one could become king of many lands which in due course would yield him vast wealth. Therefore when one gets wealth, there is nothing that cannot be achieved or be attained".[1]

After his decision to renounce this mundane world, Cīvakaṉ makes his first son, Caccantan, the king and speaks to him about the duties of a king. He tells him that if he rules his country un-erringly, protecting his ministers and virtues when he is king, all pleasures and prosperity will attend on him. If an elephant is regularly fed with the correct quantity of rice from the crop of a field, it can have food for many days since nothing wasted. If the elephant gets into the field and feeds itself on the crop it will tread on the rice and much will be wasted; consequently it will be short of food later. Similarly if a king collects taxes from his subjects regularly, in accordance with royal ethics, his people will support him and his wealth will increase. On the other hand, if he collects taxes

2. Cintāmaṇi, ss. 1920—1923

by harassing his subjects he will not be successful. It is generally believed that food and water are the necessities of life for the people of this world, but Cīvakaṉ is of the opinion that the king is the life of his people. A king should rule his country righteously. Otherwise not only his kingdom but he himself will be destroyed. He should wait patiently, without betraying his enmity towards his foes, until the opportune time for destroying them comes. A king should rule his country so benignly that his subjects do not speak ill of him; he should not utter even the most trivial falsehood; he must have thorough knowledge of several arts; he should always protect his able ministers. If he possesses all these characteristics, the other kings will bow to him.[1]

These instances reveal Tiruttakkatēvar's sentiments on State Craft and State Administration.

III (e) 3

Tiruttakkatēvar's treatment of love in the epic is unique. We have already discussed his view point viz., that unless an individual enjoys worldly pleasures or *ciṟṟiṉpam* to his heart's content, it is well nigh possible for his mind to aim at a higher life or *pēriṉpam*. Moreover we may say, that a man's mind is educated by experiencing worldly pleasures. The more he enjoys them the more he is convinced of their transiency. With this end in view Tiruvaḷḷuvar, in his exposition of *Aṟam*, first dwells on the virtues of a domestic life and then as a second step on renunciation or *Tuṟavaṟam*. The fact that he devotes the third section of his book purely to his conception of love shows his desire that pure and genuine love should be deeply rooted in the domestic life of the people. Tolkāppiyar under the heads of *Kaḷaviyal* and *Kaṟpiyal*, in his book, has laid down principles relating to the conduct of true lovers. Sentiments of love expressed by Tiruttakkatēvar bear the influence of Tolkāppiyam and Tirukkuṟaḷ. His epic abounds in love incidents. All the *Ilampakams* except Maṇmakaḷ Ilampakam and Pūmakaḷ Ilampakam contain examples of deep love. Of the thirteen *Ilampakams* of the epic, nine viz. Kāntarvatattaiyār

1. Cintāmaṇi, ss. 2906—2910

Ilampakam, Kuṇamālaiyār Ilampakam, Patumaiyār Ilampakam, Kēmacariyār Ilampakam, Kaṉakamālaiyār Ilampakam, Vimalaiyār Ilampakam, Curamañcariyār Ilampakam and Ilakkaṇaiyār Ilampakam, tell the stories of Cīvakaṉ's marriages. Kōvintaiyār Ilampakam narrates Patumukaṉ's marriage with Kōvintai. The Nāmakaḷ Ilampakam, Maṇmakaḷ Ilampakam and Pūmakaḷ Ilampakam that deal with Cīvakaṉ's education, Cīvakaṉ's recapturing his kingdom from Kaṭṭiyaṇkāraṉ and his reign over the kingdom are metaphorical names meaning Cīvakaṉ's union with the Goddess of learning, Goddess of earth and the Goddess of wealth respectively. Cīvakaṉ's joy in married life is elaborately dealt with the earlier part of the Mutti Ilampakam. Thus we see a stream of love running through the epic. For this reason the Cīvakacintāmaṇi is called '*Maṇa nūl*'.[1]

As we have already pointed out Tiruttakkatēvar's strong conviction is that an individual who deeply enjoys earthly pleasures acquires a maturity of spirit that enables him to aspire to higher things. Accordingly, Cīvakaṉ, during thirty years of married life, thoroughly enjoys himself in the company of all his eight wives. He plays with them, diving and swimming in the swimming pool and other love games. His young and charming wives, while playing attack Cīvakaṉ with flower garlands, and throw scented powder at him. He in return sprays water at them, with his hand pump (*Civiṟi*) so forcebly that they, unable to withstand his counter attack run helter-skelter. In their excitement their clothes, ear-rings and garlands slip off from their body.[2]

Then Tiruttakkatēvar describes the intensity of Cīvakaṉ's happiness with his wives during the six seasons of the year —— *mutuvēṉil* (summer), *kār* (winter), *kūtir* (cold season), *Muṉ paṉi* (dew fall), *Pin paṉi* (a later stage of the season of dew fall) and *Iḷavēṉil* (spring),

1. Cintāmaṇi, Introduction by Dr. U. V. Saminatha Aiyar, p. 26
2. "Vīkkiṉāṉ ṟārai veytāc cantaṉat taḷirnaṉ mālai
   ōkkiṉār kaṇṇi cuṇṇa muṭaṟṟinā ruruvac cāntiṟ
   pūkkamaḷ tukilun tōṭu mālaiyuñ coriyap pōrtōṟ
   ṟākkiya anaṅkaṉ cēṉai yāṟalā ṟāyiṟ ṟaṉṟē."
   —Cintāmaṇi, s. 2661

"As *Kūtir* or the cold season has set in, the young wives of Cīvakaṉ try to keep warm by smearing scented paste on their breasts drinking wine, putting on sweet smelling flower garlands, burning, incense and applying sweet scented powder to their bodies. Kāmaṉ (Cupid) shoots his five arrows of flowers at Cīvakaṉ; his wives look like real ambrosia to him and he enjoys them throughout the *kūtir* season".[1]

The poet subsequently narrates how Cīvakaṉ enjoys the natural beauties of the grove in the company of his dear wives.

He plays with them in the grove which abounds with beautiful flowers just as Lord Indira played with his wives in the grove of Kaṟpaka trees. His presence and that of his beautiful wives give lusture to the grove.[2]

This immense material enjoyment develops the mind and soul of Cīvakaṉ to such an extent that he is able to do a rigorous penance successfully and attain salvation. Subsequently, his wives also renounce the world and do penance but they do not attain salvation. Instead they become *Intirās* and go to *Swarkam* the land of the *Tēvas*. There they embrace the celestial women and enjoy sensuous pleasures with them.[3]

Nantaṭṭaṉ, Cīvakaṉ's brother and Cīvakaṉ's comrades also renounce and do penance, as a result of which they become *Tēvas*

1. Kūtirvan tulāvaliṟ kuvavu meṉmulai
vētucey cāntamum veyya tēṟalum
pōtaviḷ mālaiyum pukaiyuñ cuṇṇamum
kātalit tārkaruṅ kuvaḷaik kaṇṇiṉār

Curumpuniṉ ṟaṟāmalart toṅka lārkavin
arumpu kiṉṟārkaṭa lamirta mēyeṉā
virumpukiṉ ṟāṉiḷa vēṉil vēntanaiñ
caraṅkaḷceṉ ṟaḷuttaliṟ ṟaraṇi maṉṉaṉē."
— Cīvakacintāmaṇi, ss. 2675—76

2. Ilaṅkupoṉ ṉāra mārpi ṉiṉtira ṉurimai cūḻak
kalaṅtapoṟ kāvu kāṇpāṉ kāmuṟap pukka tēpōl
alaṅkupoṟ kompa ṉāru maṉṉaṉu māṭa mātō
nalaṅkaviṉ koṇṭa kāvu nalloḷi nantiṟ ṟaṉṟē."
— Cīvakacintāmaṇi, s. 2710

3. Cīvakacintāmaṇi, s. 3122

and go to *Swarkam* and enjoy themselves with the *Tēvamakaḷir*, the celestial women.

We must consider here why Cīvakaṉ alone is able to attain salvation or Eternal Bliss, while others, his wives and comrades, are only able to reach *Swarkam*, and not Eternal Bliss. Cīvakaṉ has had his full share of sensuous enjoyment by marrying eight wives. He has also enjoyed Tēcikappāvai, a dancing girl[1], and the young maids at his camp at the grove of *Irācamāpuram*.[2] Thus his enjoyment has been complete and the maturity of his soul effected. Therefore his renunciation and penance lead him straight to Eternal Bliss. On the other hand Cīvakaṉ's wives and comrades had not so much pleasure as Cīvakaṉ. We may say that their enjoyment is incomplete, and therefore they lack maturity or refinement of soul. Hence they are not able to attain salvation immediately. Instead as a result of their renunciation and penance they go to *Swarkam*, where their sensuous enjoyment attains perfection.

III (e) 4

As for *Vīṭu* or salvation, Mutti Ilampakam deals with it elaborately. In the vivid description of Cīvakaṉ's renunciation and his attainment of salvation the poet's sentiments are well expressed.

At the temple of Arukaṉ, Cāraṇaṉ preaches to Cīvakaṉ, who has decided to renounce the world, on the ephemeral nature of the body, the pain and pangs of the four stages of birth viz., *Vilaṅku kati, Makkaṭ kati, Naraka kati,* and *Tēva kati*, good conduct and charity and salvation.[3]

To know the true things is *Ñāṉam*; to realise, as in a vision, the true nature of things is *Kāṭci*; to impress *Ñāṉam* and *Kāṭci* in thought and in action is *oḻukkam*. These three will extirpate the effects of good and evil deeds (*nalvinai* and *tīviṉai*) of the soul.

1. Cīvakacintāmaṇi, ss. 2594—95
2. Ibid s. 1942
3. Ibid ss. 2749—53

The eradication of the effects of good and evil deeds, from the soul, is salvation.[1]

Cīvakaṉ bows at the feet of Srīvartamāṉar and tells him that he will renounce the world. Srīvartamāṉar says, "It is good that you renounce." Cīvakaṉ prostrates himself at the feet of Arukaṉ and worships him. He then strips off all his ornaments and the garments from his body. Soon afterwards his tuft is shaved off. He reaches the top of a hill. He does penance by standing motionless on top of the hill. For the first four months he endures rain and thunder; for another four months he fasts and withstands a chill gale. He cuts off his five senses just as a sugar cane is cut into pieces or the trunk of the banana tree is split. He extirpates his three enemies viz. *Ai, pittam, vaḷi,* just as a doctor kills diseases. His *Iruviṉai* (two kinds of good and dark karmas) disappear from him. The four enemies of his soul *kurōtam, Māṉam, Māyam* and *Ulōpam* attack him. Cīvakaṉ kills them with his arrow of *Nirōtaṉai*. Ultimately he raises the victory flag of four parts viz. *Aṉaṉtañāṉām Aṉantataricaṉam, Aṉanta-vīriyam* and *Aṉantacukam* and attains Divinity.

This is a very brief summary of Tiruttakkatēvar's account of Cīvakaṉ's salvation. From our previous discussions we can understand Tiruttakkatēvar's sentiments regarding *Aṟam, Poruḷ, Iṉpam,* and *Vīṭu.*

IV (a)

SENTIMENT OR THOUGHT

Sentiment or poetic thought is one of the essential requirements of an epic poem. According to Aristotle it is the third point for consideration, the first two being the story and the characters.

1. Uḷporuḷ ituveṉa uṇartal ñāṉamām
teḷḷiti ṉapporu ṭeḷital kāṭciyām
viḷḷaṟa virumaiyum viḷaṅkat taṉṉuḷē
oḷḷitiṟ ṟarittalai yoḻukka meṉpave.

Kūṭiya mumaiyuñ cuṭarnta kontaḻal
nīṭiya vinaimaram niraittuc cuṭṭiṭa
vīṭeṉap paṭumviṉai viṭutal peṟṟataṅ
kāteḻiṟ ṟōḻiṉā yananta nāṉmaiyē." —Cīvakacintāmaṇi, ss. 2845—46

"Third comes the element of thought i.e., the power of saying whatever can be said, or what is appropriate to the occasion", says Aristole.[1] A very clear exposition of his sentiments is given in the following words of Joseph Addison: "The sentiments in an epic poem are the thoughts and behaviour which the author ascribes to the persons whom he introduces, and are just when they are conformable to the characters of the several persons. The sentiments have likewise a relation to things as well as persons, and are then perfect when they are such as are adapted to the subject."[2]

These words of Joseph Addison indicates that the sentiments expressed in relation to things or characters of the story, should be appropriate to the quality either of the things or the characters as the case may be. They should also suit the particular situation. He says, "If in either of these cases the poet endeavours to argue or explain magnify or diminish, to raise love or hatred, pity or terror, or any other passion, we ought to consider whether the sentiments he makes use of are proper for those ends".[3]

If sentiments are improperly or inappropriately used the story ceases to be poetic and becomes melodramatic.

IV (b)

Tolkāppiyar has enunciated several principles with regard to the expression ot sentiments or thoughts. He gives an enumeration of thoughts or sentiments in relation to each character who has to give expression to them.[4] He also prescribes the context suitable for expressing each sentiment. The chief characters that he mentions are *Talaivaṉ* (the hero), *Talaivi* (the heroine), *Pāṅkaṉ* (a companion to the hero), *Tōḻi* (a female companion to the herione), *Tāi* (mother of the heroine), *Cevili* (the foster mother of the heroine), *Kāmakkiḻatti* (the paramour of the hero) *Aṟivar* (the men of knowledge), *Kūttar* (the dancers), *Viṟaliyar* (women dancers), *Pāṇaṉ* (the

1. Aristotle on The Art of poetry—Translated by Ingram Bywater 1954 Edn. p. 38
2. Milton Criticism, Edited by James Thorpe, 2nd Edn. p. 33
3. Ibid
4. Tolkāppiyam, Poruḷatikāram, Cūtrams 99, 109, 112 & 113.

muscian) *Pāṭṭi* (wife of the Pāṇaṉ) *Iḷaiyar* (those who do service) and *Pārppār* (the learned men).

The Cūtram No. 234 of Poruḷatikāram in Tolkāppiyam states that the expression of sentiments by the hero (*Talaivaṉ*), as well as those expressed by the heroine (*Talaivi*), should be of a high order. The hero, dazed by the bewitching beauty of the heroine when he first catches sight of her will utter words of doubt as to whether she is a celestical being or a human being. Such expression of doubts should not emanate from the heroine when she is struck by the beauty of the hero.[1]

Iḷampūraṇar, the commentator, interprets the first line of the Cūtram viz, '*Uyar moḻik kiḷavi uṟaḻuṅ kiḷavi*' to mean that both the hero and the heroine can express words of praise in respect of each other.[2]

From this rule of Tolkāppiyam it is clear that the hero and heroine should express sentiments in keeping with their dignity. Another Cūtram emphasizes that poetry should adopt worldly usages, since they are nothing but the words of high or noble persons.[3] In other words it means that poetry should express high or noble ideas.

Though the rules of Tolkāppiyam are formulated in respect of poetry in general, they are also quite applicable to epic poetry in particular. A few instances given below will show that Tiruttakkatēvar has followed these principles in his epic.

IV (c)

There are two kinds of sentiments, the natural and the sublime, which are always to be pursued in an epic poem.[4]

1. "Uyar moḻik kiḷavi uṟaḻuṅ kiḷavi
   aiyak kiḷavi āṭuviṟ kurittē."
   —Tolkāppiyam, Poruḷatikāram Cūtram 234
2. Tolkāppiyam. Poruḷatikāram, Iḷampūraṇar's commentry to Cūtram 234
3. "Uyarntōr kiḷavi vaḻakkoṭu puṇartaliṉ
   vaḻakkuvaḻip paṭuttal ceyyuṭkuk kaṭaṉē."
   —Tolkāppiyam, Poruḷatikāram, Cūtram 213
4. Milton Criticism, Edited by James Thorpe, 2nd Edn. p. 35

Cutañcaṇaṉ, Cīvakaṉ's celestial friend, acquaints him with the course he must take to reach *Pallava Nāṭu, Takka Nāṭu, Mattima Nāṭu* etc. He describes many things that he will encounter on his way. He describes a straight path which Cīvakaṉ must take thus: "The path is covered with the *Mullai* and *Kattikai* flowers. The surface of the path thus covered with fragrant flowers would look as if garlands of flowers have been laid there. The path is as straight as the mind of a chaste woman. He who walks on the path will feel as if he is walking on a bed of flowers. He will seldom feel the ground".[1]

The sentiments expressed here in relation to the straight path covered with flowers will not only be beautiful but it will also have a pleasing fragrance. Likewise the chaste woman's mind is pure and filled with the most virtuous thoughts. As the path is perfectly straight, the chaste woman does not deviate, even slightly, from the path of righteousness. Just as it is very pleasant to walk on such a path he who is fortunate enough to possess a chaste woman as his wife, will always lead a very peaceful and happy life. All these noble and high sentiments are condensed in the stanza relating to the straight path. The stanza thus gives a concrete picture of the sublime.

Aṉaṅkamālai, a charming dancing girl, falls in love with Cīvakaṉ. Kaṭṭiyaṅkāraṉ, the villain king comes to know this, and forcibly takes Aṉaṅkamālai to his palace and embraces her. The poet describes this as follows : "Just as the crow that lives on corpses despoils the lotus flower, which is overflowing with honey, Kaṭṭiyaṅkāraṉ forcibly tarnishes her chastity". Here the poet's detestation of Kaṭṭiyaṅkāraṉ is obvious. Kaṭṭiyaṅkāraṉ is a villain and he commits an atrocity. The poet expresses his abhorance by comparing Kaṭṭiyaṅkāraṉ to a crow which feeds on corpses.

To illustrate the poet's sublime sentiment the following instance may be examined.

1. "Kōṭaivīḷn tatuveṉa mullai kattikaip
pōtuvēyn tiṉamalar poḷintu kaṟpuṭai
mātarār maṉameṉak kiṭanta ceṉneṟi
tātiṉmē naṭantatōr taṉmait teṉpavē." —Cīvakacintāmaṇi, s. 1028

"A male swan, having quarrelled with his mate, leaves her and takes his seat inside the lotus flower. He looks like a saint, who has extricated himself from the bonds of love of family and stands in the midst of a fire and does penance to expiate his past sins i. e. *Karma*".[1]

What does the word sublime denote? A. C. Bradley defines it as follows : "Sublimity is harsh and hostile to sense. It makes us feel in ourselves and in the world the presence of something irresistibly superior to sense. And this is the reason why it does not sooth or delight, but uplifts us".[2]

Is not the final renunciation described in Cintāmaṇi truly sublime?

IV (d)

Beauty is quite different from sublimity. "Grace and beauty, it has been said," says A. C. Bradley, "though not of course merely sensuous, are yet friendly to the senses. It is their essence, in fact, to be a harmonious unity of sense and spirit, and so to reconcile powers which in much of our experience are conflicting dissonants".[3] Since beauty appeals to our senses, it delights us. But sublimity is that which transcends the senses and therefore it does not give us pleasure. Since it is superior to the senses it elevates us to a higher spiritual region. The above sentiment—a saint having renounced everything—is in no way beautiful. It does not delight us. On the other hand it fills us with awe. In the presence of that glorious rigorous penance we feel small. Its greatness gradually awakens our imagination and emotions and we are uplifted. Eventually we identify ourselves with the hero's ideal, and share its infinite greatness. We have been prepared for

1. "Ciṟaiyaṉap peṭaiyiṉō ṭūṭic cēvalpōy
   aṟupata vaṇṭiṉa mārppat tāmarai
   uṟaivatu kuḷuviṉi nīṅki yōkoṭu
   kaṟaiyaṟa muyalvatōr kaṭavu ḷottatē" —Civakacintāmaṇi, s. 96
2. Oxford Lectures of Poetry, A. C. Bradley, 2nd Edn. The Sublime, p. 55.
3. Ibid

the hero's final consummation by the clarity with which our poet has portrayed the life of Cīvakaṉ. "All sublimity has unmeasured greatness and no greatness is sublime which we apprehend as finite".[1]

In Cīvakacintāmaṇi the poet has given expression to sublime sentiments in many stanzas. In the section that deals with Cīvakaṉ's renunciation, the poet has expressed sentiments in such a high order that they carry the imagination and emotions of the reader to a highly spiritual realṃ:

"The bird in the grip of a hunter may at times escape from his grip. Likewise those who perform virtuous deeds may escape from the clutches of the God of Death".[2]

"The moon, by its example of waxing and waning proves to the world that birth and death, the growth and withering of the body are unavoidable phenomena. If people neglect to do deeds of virtue even after recognising this truth, one can only attribute that remissness to their ill fate".[3]

Cīvakaṉ mounted on the elephant of spiritual knowledge, stands motionless on the summit of the mountain for a period of four months, just as a fine gold pillar stands.[4]

"Will he, who is sheltered by the tree of *Kaṟpakam*, approach any other benefactor for wealth? Likewise those, who have heard the *Aṟam* of God seated under the *Acōka* tree, will not covet other's wealth.[5]

V (a)

THE MAIN ACTION OF THE STORY

The critics hold that the action of a story should have three qualifications. First it should be but one action. Secondly, it should be an entire action, and thirdly, it should be a great action.[6] The

1. Oxford Lecturers on Poetry, A. C. Bradley, 2nd Edn. The Sublime, p. 60
2. Cīvakacintāmaṇi, s. 2931
3. Ibid s. 2932
4. Ibid s. 3070
5. Ibid s. 3110
6. Milton Criticism, Edited by James Thorpe, 2nd Edn. p. 23

term one action refers to the unity of action. The story can have several incidents but all of them should be centred on the main action. The following words of Aristotle explain the unity of action:

"The truth is that, just as in other imitative arts one imitation is always of one thing, so in poetry the story as an imitation action, must represent, one action, a complete whole, with its several incidents so clearly connected that the transposal or withdrawal of any one of them will disjoin and disolocate the whole. For that which makes no perceptible difference by its presence or absence is no real part of the whole".[1]

W. M. Dixon metaphorically stresses the importance of unity of action. "There is no greater horror than the sprawling poetic monstor, of which one can view the parts but never the whole".[2]

These quotations stress the importance of the unity of action. Let us see how far the story of Cīvakacintāmaṇi conforms to the principles of main action. Cīvakaṉ's recovery of his kingdom from the atrocious villain, after avenging his father's death, is the dominant action of the story. All the other actions are so arranged that they are subservient to this main action. Caccantaṉ's tragic fall and Kaṭṭiyaṅkāraṉ usurping the throne are the two adversary forces that cause the birth of the main action. When Cīvakaṉ learns, from his teacher Accaṇanti, of Kaṭṭiyaṅkāraṉ's treachery which brought about his father's death and the loss of his kingdom, the main action is born. Cīvakaṉ is enraged at the villain's abominable deed, and wants to wreak immediate vengence. His teacher appeases him and advises him to be restrained for one year. He also takes a promise from Cīvakaṉ to the effect that he will not take up arms, against Kaṭṭiyaṅkāraṉ, for a period of one year. Why does the author introduce an interval of one year prior to the fulfilment of the main action? The main action is nurtured during this period. It grows from strength to strength till it is fulfilled.

1. Aristotle on the Art of Poetry, Translated by Ingram Bywater, 1954 Edn. p. 42
2. W. M. Dixon, English Epic and Heroic Poetry, Ch. I

Kaṭṭiyaṅkāraṉ's army suffers an outright defeat at the hands of the hunters whom they have attacked to recover the cows of the *Āyars* (cowherds). When Cīvakaṉ learns of this, he rises against the hunters and recovers all the cows from them without wounding even a single man. Cīvakaṉ's noble heroism excites envy in the heart of villain king Kaṭṭiyaṅkāraṉ. He is tortured by jealousy. The author compares the pang of jealousy to the shooting pain caused by a spear (*vēl*) when its head breaks off and is burried in the hole previously caused by a sword cut.[1] The author has created several situations to show Cīvakaṉ's noble acts of heroism. With each of Cīvakaṉ's magnificent herioc deeds Kaṭṭiyaṅkāraṉ's heart burns with increasing envy.

In his music competition with Kāntaravatattai, Cīvakaṉ has the unique distinction of defeating her. He wins, thereby, the right to marry her. This excites Kaṭṭiyaṅkāraṉ's boundless jealousy and he instigates the other kings who are depressed at their defeat in the competition, to attack Cīvakaṉ. When they do so, Cīvakaṉ and his comrades repulse their attacks. Eventually the kings are defeated. This episode intensifies Kaṭṭiyaṅkāraṉ's envy of Cīvakaṉ.

On one occasion Cīvakaṉ who is an expert in the art of embellishing is called for to bedeck Aṉaṅkamālai, a most charming damsel, for one of her dancing performances. Cīvakaṉ does so. Aṉaṅkāmālai, as she dances, casts amorous glances at Cīvakaṉ. Kaṭṭiyaṅkāraṉ, who is enamoured of her beauty notices this and it further intensifies his jealousy of Cīvakaṉ.

Further, Cīvakaṉ's courageous feat of controlling the state elephant, to save the maiden Kuṇamālai, and his miraculous escape from the king's warriors when they have arrested him to produce him before the king, incense the villain and his envy grows. Thus the author allows the villain's hatred and enmity for Cīvakaṉ to develop with each episode, until the consummation of main action takes place. He has dexterously chosen incidents

1. "Vāḷuṟṟa puṇṇuḷ vaṭivōleṟin tiṟṟa tēpōl
nāḷuṟṟulantāṉ vekuṇṭānaka rārtta taṉṟē."

Cīvakacintāmaṇi, s. 455

which show the process of growth of the villain's jealousy. The more atrocious the villain's deeds become the more the main action is justified. Finally every reader gets an impression of Kaṭṭiyaṅkāraṉ as the personification of evil and Cīvakaṉ becomes an incarnation of divine virtue. Cīvakaṉ's final fight with Kaṭṭiyaṅkāraṉ is synonymous with the battle between good and evil. When Kaṭṭiyaṅkāraṉ is ultimately struck down by Cīvakaṉ we feel supremely satisfied that evil has fallen and good has gained a glorious victory.

We find that only two of Cīvakaṉ's eight marriages relate to the main action. His marriage with Kāntaravatattai intensifies Kaṭṭiyaṅkāraṉ's enmity towards Cīvakaṉ (which takes root in his mind, while Cīvakaṉ recovers the cows from the hunters after defeating them in a bloodless fight). His marriage with Kuṇamālai after saving her from the rogue elephant further incenses the villain. The rest of the marriages do not seem to have any relation to the main action, but a careful study of the incidents, that lead to each marriage, will disclose the fact that they have been narrated to display Cīvakaṉ's versatile genius, his divine personality, his chivalrous disposition, his boundless love, his abounding kindness to other beings etc. These will be dealt with in detail in our study of Cīvakaṉ's character later. All these qualities blended in the character of Cīvakaṉ, present him as an exquisite figure of greatest virtue in contrast to the vile figure of Kaṭṭiyaṅkāraṉ. Insomuch as these incidents help us to discern the true benign nature of Cīvakaṉ, they can be deemed to be related to the main action to a certain extent, of course not directly, but indirectly. As we have already mentioned, the fight between Cīvakaṉ and Kaṭṭiyaṅkāraṉ is but a fight between the forces of good and evil. It is, therefore, not inconsistent if we consider the incidents that enable us to discern the good qualities of the hero and the vile nature of the villain, as related to the main action. Further his marriage alliances with other royal families and the families of wealthy merchants are sources of strength to him in his campaign to strike down Kaṭṭiyaṅkāraṉ, the mighty monarch.

Let us now examine the consummation of the main action. The author has devoted one full chapter to it. He has named the chapter as Maṇmakaḷ Ilampakam, which is an allegorical name

meaning Cīvakaṉ's marriage with *Maṇmakaḷ* or the goddess of land. Cīvakaṉ with his comrades reaches *Vitayanāṭu*. Kōvintarācaṉ, who is the maternal uncle of Cīvakaṉ, is the king of that land. The citizens of *Vitayanāṭu* warmly welcome Cīvakaṉ. Kōvintarācaṉ is extremely happy to see his nephew Cīvakaṉ. He embraces him ardently. He remembers Caccantaṉ's tragic fall and he sheds tears of sorrow. On an auspicious day Kōvintaṉ makes his son Cītattaṉ, king of his country. He gives many valuable presents to Cīvakaṉ and his comrades and entertains them with feasts. He then orders his servant Viricikaṉ to read out the message sent to him by Kaṭṭiyaṅkāraṉ. The message runs as follows:

"This message of Kaṭṭiyaṅkāraṉ is addressed to the king of *Vitayanāṭu*. There is a false rumour being spread everywhere that I am responsible for the death of king Caccantaṉ. All my endeavours to convince people that it is a false slander on me have proved fruitless. The real story of Caccantaṉ's tragic end is as follows. The state elephant *Acaṉivēkam*, turning rogue, killed all the hundred mahouts who tried to bring it under control. As Caccantaṉ heard the sad news, he rushed to the elephant, jumped upon it and succeeded in bringing it under control. As he was tying up the animal, it roared, caught hold of him unawares and killed him. I beseach you not to give credit to the false rumours spread about me. May I request you to come here and assume the right of reigning this kingdom. You are my Lord hereafter. I am prepared to sacrifice my life for your sake".[1]

As Cīvakaṉ hears the full text of this message, he bursts into laughter. He understands Kaṭṭiyaṅkāraṉ's insidious plot to kill his uncle Kōvintaṉ. He says, referring to Kaṭṭiyaṅkāraṉ, "Lo, the poor fellow, invites his own death![2] Let us make use of his invitation to put an end to his life". Kōvintaṉ approves of Cīvakaṉ's suggestion. He instructs everyone that everything they have heard is strictly confidential. He then orders his men to proclaim to his subjects and those of Kaṭṭiyaṅkāraṉ an edict

1. Cīvakacintāmaṇi, ss. 2146—47
2. "Kālaṉai yaḷiyantāṉe kaiyiṉāl viḷikkum"

—Cīvakacintāmaṇi, s. 2148

about his good relationship with Kaṭṭiyaṅkāraṉ. He starts for *Ēmāṅkatanāṭu* with his four kinds of efficient armies. Cīvakaṉ and his men go with him. They reach *Ēmāṅkatanāṭu* and camp at a place close to the fortress wall. Kaṭṭiyaṅkāraṉ learns of Kōvintaṉ's arrival and rejoices within himself that Kovintan has fallen for his trick and is now within the precincts of his country and can be defeated without much trouble.

Kōvintaṉ now devises a plan to kill Kaṭṭiyaṅkāraṉ. He sets up a machine in the shape of a pig, called *tiripaṉṟi,* which automatically moves on a big ring which revolves very swiftly. He proclaims, with the beating of *muracu,* that the hero who, stands on the revolving ring, and shoots down the fast moving pig will be given his most beautiful daughter named Ilakkaṇai, in marriage. A host of kings, kings of *Viṉitai, Attiṉāpuram, Kāmpili, Kōcalai, Avanti, Mahatam, Kaliṅkam, Vāraṇavāci, Pōtanapuram, Pāṇṭiya-nāṭu,* and Vicayan the brother of Kaṉakamālai attempt to shoot down the pig but they are not successful. All of them suffer utter defeat. Finally Cīvakaṉ comes, riding majestically on an elephant, to take part in the competition. Kaṭṭiyaṅkāraṉ is greatly shocked to see Cīvakaṉ. He is paraylsed just as a dear is paralysed at the sight of a tiger[1]. He repents his blunder of allowing Cīvakaṉ to escape on the occasion of the dance performance of Aṉaṅkamālai. Cīvakaṉ gets down from the elephant, and arms himself with a bow and arrow. He observes the moving pig intently and waits till he finds the vulnerable point. At the right moment he jumps on the ring and shoots down the pig. In ecstacies of joy Cīvakaṉ's army raises shouts of triumph. Kōvintaṉ discloses that Cīvakaṉ is the son of the late king Caccantaṉ. An *Iyakkaṉ,* a celestial being, appears in the sky and prophecies saying. "The lion of Cīvakaṉ will swallow (the life of) the elephent of Kaṭṭiyaṅkāraṉ".[2] Kaṭṭiyaṅkāraṉ in reply says to Cīvakaṉ

1. "Pullāṉ kaṇṇi nōkkip pulikāṇ kalaiyiṟ pulampi
ollā ṉollā ṉāki yuyirpō yiruntāṉ mātō."
—Cīvakacintāmaṇi, s. 2196

2. "Tēṉuṭai yalaṅkal veḷvēṟ Cīvaka ṉeṉṉum ciṅkam
kāṉuṭai yalaṅkaṉ mārpiṟ kaṭṭiyaṅkāra ṉeṉṉum
vēṉmiṭai cōlai vēḷat tiṉṉuyir viḷuṅku meṉṟāṉ."
—Cīvakacintāmaṇi, s. 2206

"I will not be cowed by your powerful army. You do not know my might. Your father knows it. Beware? I will crush all your valour and your power and your foul plot against me when I fight with you". Soon Kaṭṭiyaṅkāraṉ prepares for a battle against Cīvakaṉ with his armies of elephants, chariots, cavalry and infantry. His hundred sons, who are all well trained spear fighters, join him. The number of elephants and chariots in Cīvakaṉ's army is four and half *Kuccam* of each. The number of horses in his cavalry is seven hundred thousands; the number of warriors in his infantry is seven *Tēvakōṭi*, *Kaccam* and *Tēvakōṭi* are very high denominations of numbers. Kaṭṭiyaṅkāraṉ's army of chariots and elephants contain five and a half *Kaccam* each; his cavalry consists of seven hundred thousand horses; his infantry numbers seven *Tēvakōṭi* of warriors.

The beating sound of the *muracam* and *pampai* and the blowing of the conch, fill the air like the bellowing of an ocean. The rising of the armies of two belligerent kings and the great uproar they make, is called "*Iyaṅkupaṭai aravam*" by Tolkāppiyar.[1] The armies of Cīvakaṉ and Kaṭṭiyaṅkāraṉ attack each other. Vicayaṉ the brother of Cīvakaṉ's wife, Kaṉakamālai, fights with Mataṉaṉ, the nephew of Kaṭṭiyaṅkāraṉ and kills him. Enraged at this, Mataṉaṉ's brother Maṉmataṉ shoots three arrows at Vicayaṉ's forehead. As Vicayaṉ approaches to attack Maṉmataṉ with his sword, his elephant drives its tusk into Maṉmataṉ's body and kills him. Tēvatattaṉ, Cītattaṉ, Kōvintaṉ, Ulōkapālaṉ, Patumukaṉ and Ciṅkanātaṉ, the celebrated warriors supporting Cīvakaṉ, fights valiantly against their opponents—the king of *Makata*, the king of *Kaliṅka*, the king of *Maraṭṭa*, the king of *Kāmpili*, Kāmukaṉ and his brother Kōmukaṉ, Purāṇacēṉaṉ, the commander-in-chief of Kaṭṭiyaṅkāraṉ's army. The king of *Kaliṅka*, the king of *Marāṭṭa*, and the king of *Kāmpili*, are killed in the battle. The valiant warriors Napulaṉ, Vipulaṉ, and Calaniti also fight against the enemy with bravado and rout them. Then Cīvakaṉ, in a chariot attacks the enemy with his arrows. Rivers of blood flood the battle field. The enemies get terrified when their elephant's tusks and trunks are cut by Cīvakaṉ's arrows. Ariccantaṉ, Kaṭṭiyaṅkāraṉ's minister infuses

1. Tolkāppiyam, Purattiṇai Iyal, Cūtram 7.

courage into his warriors with his spirited words. Emboldened by his powerful words of encouragement, Kaṭṭiyaṅkāraṉ's army with a great uproar, approaches to attack Cīvakaṉ. Cīvakaṉ shoots arrows at the warriors so rapidly that it looks as if a torrential rain is falling. As a result of this attack the warriors' heads are cut off by the arrows, and they fall down. As the heads fall, they are caught by the arrows which are stuck all over the bodies of their elephants and become impaled on them. The heads impaled on the arrows are described, metaphorically, by Tiruttakkatēvar, as lotus flowers—the heads being the flowers, the arrows being the stems and the eyes glistening in the heads being the bees drinking honey from the flowers.[1] Subsequently, the sons of Kaṭṭiyaṅkāraṉ riding in chariots, attack Cīvakaṉ with their arrows. Cīvakaṉ, shoots his arrows. The arrows of both sides fill the sky and shroud the sun. Ultimately all of Kaṭṭiyaṅkāraṉ's son succumb to Cīvakaṉ's powerful arrows. Thereafter Kaṭṭiyaṅkāraṉ appears on his state elphant, *Acaṉivēkam*, his eyes burning with rage. He speaks to Cīvakaṉ thus: "Everything which comes to pass in one's life is dependant according to one's fate. Do not think that what has happened hitherto is due to your might. When good fate leaves, wealth also leaves. Who can retain it when he loses his luck."[2]

Cīvakaṉ to exasperate him further laughs loudly and says to him, "Behold, you are nervous" Thereupon, holding his bow in his hand, Kaṭṭiyaṅkāraṉ roars like thunder and utters a vow thus: "If my courage fails let me be considered as low as he who refuses to entertain a guest because he is afraid of his wife.[3] So saying Kaṭṭiyaṅkāraṉ fixes an arrow in his bow and aims at Cīvakaṉ. Before the arrow leaves his bow, Cīvakaṉ dexterously shoots an

1. "Aṟṟuvīḷ talaikaḷ yāṉai yuṭaliṉmēlaḷunti niṉṟa
poṟṟatiṇ carattiṟ kōtta porucaran tāḷka ḷākat
teṟṟimōr pūtta centā maraimalar pōṉṟa ceṅkaṇ
maṟṟattā turiñci yuṇṇum vaṇṭiṉa motta vaṉṟē."
—Cīvakacintāmaṇi, s. 2305

2. Cīvakacintāmaṇi, ss. 2314—16

3. "Illāḷai yañci viruntiṉmukaṅ koṉṟa neñciṟ
pullāḷa nāka maṟantōṟpin..............."
—Cīvakacintāmaṇi, s. 2319

arrow which breakes Kaṭṭiyaṉkāraṉ's arrow, his bow and its string. Kaṭṭiyaṅkāraṉ, thus deprived ot his bow and arrow, grows wild with fury, and taking out his sword he springs on Cīvakaṉ's chariot. As he does so, Cīvakaṉ shoots an arrow at him which pierces his chest. He falls dead, as if the moon is falling from the sky. Overjoyed with the victory the warriors beat the drum. They raise cries of victory. Then Cīvakaṉ enters the palace and ascends the throne.

As the fight between Cīvakaṉ and Kaṭṭiyaṉkāraṉ is the main action, the author devotes one full chapter to it, dealing with it elaborately. This fight can be classified under *Vañcittiṇai* which applies to a fight against one who possesses burning greed for land belonging to others.[1] Cīvakaṉ fights Kaṭṭiyaṅkāraṉ who, actuated by unsatiable greed, has killed Caccantaṉ and usurped his throne.

There are some who see no unity in the epic. They fee that this epic is great in parts and not great as a whole. They think that the author has not paid so much attention to the construction of the epic as to the perfection of the individual verses. In as much as the epic is the story of the hero, one cannot say that there is no unity, but it must be admitted that the various stories of the marriages can be looked upon as independent stories. The epic from this point of view is a collection of all these stories, but it cannot be said that these stories are linked together as loosely as the stories in the Canterbury Tales of Chaucer. The fact that the hero is the bridegroom in all the marriages gives sufficient unity, especially as each of the stories bring out the varied aspects of the hero's character.

1. "Vañci tāṉē mullaiyatu puṟaṉē
eñcā maṇṇacai vēntaṉai vēntaṉ
añcutakat talaicceṉṟu ataḷkuṟit taṉṟē."

— Tolkāppiyam, Puṟattiṇai Iyal, Cūtram 6

V (b)

THE ENTIRE ACTION OF THE STORY

An entire action, which is the second qualification required in the action of epic poem, is that which is complete in all its parts. Aristotle describes it thus: "Now a whole is that which has beginning, middle, and end. A beginning is that which is not itself necessarily after anything else, and which has naturally something else after it; an end is that which is naturally after something itself, either as its necessary or usual consequent, and with nothing else after it; and a middle is that which is by nature after one thing and has also another after it".[1]

It is clear from this description that the parts of the action must be told in a distinct manner, and that they grow out of one another in the most natural order.

The Cūtram No. 224 of Paṉṉirupāṭṭiyal, a book on prosody states that the narration of the hero's story should comprise three parts viz., *Vittu, tuḷi, koṭi,* which mean seed, tender shoot and creeper respectively. These terms are used metaphorically to mean the beginning, the middle and the end of the story and correspond to the definition of the entire action explained above.[2]

In the Nāmakaḷ Ilampakam the incidents from the beginning upto Cīvakaṉ's education viz., Caccantaṉ's glorious rule, his marriage with Vicayai and falling a prey to passion, his consequent indifference to state duties, and his entrusting the complete responsibility of the state to his villainous chief minister Kaṭṭiyaṅkāraṉ, Kaṭṭiyaṅkāraṉ's perfidious action of killing Caccantaṉ and usurping the throne, the escape of the queen and the birth of Cīvakaṉ and his education—all these are preliminaries to the birth of the action.

1. Aristotle on the Art of Poetry, Translated by Ingram Bywater, 1954 Edn., p. 42.
2. Paṉṉirupāṭṭiyal, Commentary on Cūtram 224. See also Aṭiyārkkunallār.

Caccantaṉ reigns his country with so much kindness that his subjects deem him to be their parent and venerate him.[1] Such a great king commits a blunder after marrying Vicayai. His love for her is so great that he falls a prey to passion and abrogates his kingly duties. In addition he commits another irretrievable blunder by entrusting the administration of his kingdom to his chief minister Kaṭṭiyaṅkāraṉ, a heinous man. The irony of fate is that the king has genuine confidence in his minister and thus paves the way for his own destruction. Finally Kaṭṭiyaṅkāraṉ usurps the throne after killing the king. All these happenings are leading up to the main action. At this point the birth of Cīvakaṉ, and his mastery of many arts and crafts, are narrated, since he is the hero of the action. The action actually begins when Cīvakaṉ learns from his teacher Accaṇanti of the perfidy of Kaṭṭiyaṅkāraṉ, when he makes up his mind to avenge the villain. This is the beginning of the main action. Now as to its middle, we find that this extends from Cīvakaṉ's recovery of the cows from the hunters after a non-violent battle with them, (which act of superb heroism causes intense mental pain to Kaṭṭiyaṅkāraṉ) upto Cīvakaṉ's arrival at *Vitayanāṭu* which belongs to his uncle Kōvintaṉ. We have already dealt with the incidental incidents to show their relation to the main action. Cīvakaṉ's fight with Kaṭṭiyaṅkāraṉ resulting in latter's death is the end of the action.

V (c)

THE GREAT ACTION OF THE STORY

The third qualification of an epic story, namely its greatness includes the nobility of the subject, its largeness and its duration (i.e. that it should have sufficient length).

Cīvakaṉ's fight with Kaṭṭiyaṅkāraṉ which results in Kaṭṭiyaṅkāraṉ's death and Cīvakaṉ's regaining of his kindom is indeed a great action. We have already shown that Kaṭṭiyaṅkāraṉ

1. Kōtai nittilañ cūḷkuḷir veṇkuṭai
ōta nīrula koppa niḻaṟṟalāṟ
ṟātai yēyavaṉ ṟāniḻar ṟaṅkiya
kāta lārkaḷik kiṉṟativ vaiyamē. —Cīvakacintāmaṇi, s. 159

is the personification of evil and Cīvakaṉ is the personification of good. It is superflous to say that the extirpation of evil by good is a magnificient action. Only by the destruction of evil, good is enable to help humanity to grow to prosperity and ultimately to its salvation.

The largeness of the action of Cīvakaṉ's story can be discerned in our discussion of the beginning, the middle, and the end of the action. About the largeness of the action, Joseph Addison quoting Aristotle says thus: "The just measure of this kind of magnitude, he (Aristotle) explains by the following similitude. An animal no bigger than a mite cannot appear perfect to the eye; because the sight takes it in at once, and has only a confused idea of the whole, and not distinct idea of all its parts; if, on the contrary, you should suppose an animal of ten thousand furlongs in length the eye would be so filled with a single part of it, that it could not give the mind an idea of the whole. What these animals are to the eye, a very short or a very long action would be to the memory. The first would be, as it were, lost and swallowed up by it, and the other difficult to be contained in it."[1] This description, as we see, lays down the normal quantum of magnitude of action which is neither diminutive nor over-large. If the action is too short it will be insufficient to engage the memory; If it is too long, it will overtax the memory. The action of Cīvakaṉ's story as the foregoing discussion has shown is neither too short nor too long.

As regards the duration of action, which means the space of time which is covered by the action of epic poem there are diversified views among the critics. Aristotle fixes no limit of time. Minturno permits only the events of a single year. According to Giraldi the whole biography of the hero is an indispensable requisite.[2] A study of various epic poems will convince us that it is not plausible to lay down rules to circumscribe the action of an epic poem by determining the number of years which it should cover.

1. Milton Criticism, Edited by James Thorpe, 2nd Edn. p. 26
2. English Epic and Heroic Poetry, W. M. Dixon, Ch. I

Cīvakacintāmaṇi deals with the whole biography of thehero. He is brought up by Kantukkaṭaṉ until he is fourteen. For the succeeding period of one year, i. e., during his fifteenth year, he travels extensively and contracts many marriages. After regaining his kingdom from Kaṭṭiyaṅkāraṉ he reigns for thirty years. At the end of his forty fifth year his renunciation takes place.[1]

To say that an epic has a moral is not to suggest that it is an ethical treatise. Poetry is a criticism of life. The poet lives in this world, which makes various impressions on his mind, naturally those in keeping with his mental outlook are uppermost. There is naturally action and reaction between his mind and the world. His poetry is therefore the expression of his mind, its vision and its message. Epic poetry is the reflection of the pattern of his mind and the harmony he has seen in his picture of the world. This harmony may be the world as he sees it, or it may be the ideal he dreams of. Alternatively it may be the lesson which he learns. It is a story that he tells but in the way that he tells it he reveals the lessons he has learnt and the message he wants to deliver. Poetry need not be merely poetry of nature or poetry of man. Nature and man become poetry when they become an expression of the impression on the poet's mind. It is his poetry and that is why different poems, describing nature or telling a story, differ widely from each other. The poet may, in a similar way, give his experience of a religion or a philosophy as he has experienced it. That poetry is also a criticism of life. This experience may be embodied in a story, which the poet feels is a fit vehicle for his expression of it. This kind of unity of epic as the expression of a moral vision or message is called Bhavika or Pāvikam. It is the sentiment or thought unifying the epic. It is spoken of by Dandi as the characteristic feature of an epic.[2]

The Indian critics explain it with a series of similes. The moral do's and do not's of Vēdas is like the order of a king. The Smriti, or legal codes are like a friend clarifying the issue. The Purāṇās emphasising these morals through stories are like persuasive appeals to children. The poetry is like the beloved who never

1. Cīvakacintāmaṇi, s. 2076 and Nacciṉārkkiṉiyar's commentary on it.
2. Taṇṭiyalaṅkāram, Poruḷiyal Cūtram 65

asks for any thing but her love, yet makes her lover do and say things which will please her. In this way poetry by its suggestive force sets men and women on the moral path.

VI

To sum up, Tiruttakkatēvar has based his epic largely on the principles of Tolkāppiyam. His treatment of subject conforms to the principles of western critics. The reason for his choosing Cīvakaṉ's story is that it is well suited to illustrate the human values that are dear to him. The main action of the story is Cīvakaṉ's recovery of his kingdom from Kaṭṭiyaṅkāraṉ, the atrocious villain, after avenging his father's death. This is one action, the entire action and great action of the story. The epic abounds with the poet's natural and sublime thoughts. His sentiments are appropriate to the nature of the characters and to the situations. His chief sentiments are in relation to the four noble and sublime subjects viz. *Aṟam, Poruḷ, Iṉpam* and *Vīṭu.*

5

A Study of Characters

PART I

GENERAL

I

"Whatever Epic may mean, it implies some weight and solidity" says W. P. Ker[1]. Story, characters and episodes are the three main constituents that lend weight and solidity to an epic. Of these three components, characters are most important for an epic. The narration of mere fables and events will be monotonous. It is the variety of characters that make an epic lustrous, lively and impressive. They contribute varied interest to an epic poem, and they are also the medium of expression of the poet's sentiments. "Where the characters are true, and dramatically represented, there can be no monotony".[2] Aristotle, in his discussion of tragedy, lays stress upon the plot, the story. On the other hand in the epic he considers that the characters are more important than the story.[3]

"Great actions and great characters impart that dignity, the uplifting strain, without which the poem lays no claim to epic honours, a certain elevation of tone, proper to the theme and conduct of the theme".[4] W. P. Ker further stresses the importance of the characters thus. "Without dramatic representation of the characters

1. W. P. Ker, Epic and Romance, Ch. I, p. 4
2. Ibid p. 20
3. Aristotle, On the Art of Poetry, translated by Ingram Bywater, p. 38
4. W. Macneil Dixon, English Epic and Heroic poetry.

epic is merely history or romance, the variety and life of the epic are to be found in the drama that springs up at every encounter of the personages".[1] "Without characters who worthily embody the universal elements in human nature, narrative remains on the hither side of the epic in the realm of romance".[2]

These quotations reveal the importance of characters.

Aristotle stipulates four points with regard to characters. "First and foremost, that they shall be good.........The second point is to make them appropriate...........The third is to make them like the reality. The fourth is to make them consistent and the same throughout".[3] Although Aristotle prescribed these four points in relation to the characters of Tragedy, they apply to the characters of Epic also. For Aristotle himself says, "Epic poetry must divide into the same species as Tragedy".[4]

Of the four points the first strikes us at once as an extraordinary demand. All the characters in an epic cannot be good. Several critics have attempted to interpret the word "good" suitably. F. L. Lucas states, " 'Good' for Corneille meant 'Magnificent'. Thus his Cleopatra was wicked, he observed, but she had greatness of soul". For Dacier and Metastastic, on the other hand, 'good' meant "well marked". The real point is, however, that Aristotle is clearly insisting that the *dramatic personae* shall be as fine in character as the plot permits".[5] We may interpret Aristotle's point of "good" to mean that the characters of Tragedy or Epic must be such as to contribute to the grandeur of the work.

Another point to be noted with regard to the character is that the author who is interested primarily in his characters will not allow them to be obliterated by the story, or by its diffused impersonal sentiment. Elaborate diction, however, is required only

1. W. P. Ker, Epic and Romance, Ch. I, p. 17
2. E. M. W. Tillyard, the Miltonic setting, 2nd Edn. p. 143
3. Aristotle, On the Art of Poetry, Translated by Ingram Bywater, pp. 55—56.
4. Ibid p. 81
5. F. L. Lucas, Tragedy, Ch. V, pp. 106—107

in places where there is no action, and no character or thought to be revealed. Where there is character or thought on the other hand an over-ornate diction tends to obscure them".[1]

Tolkāppiyar in his *Poruḷatikāram* has dealt with the characters that are requisite for love poems in general. The principal characters found in his treatise have already been mentioned in the previous chapter. They are, *Talaivaṉ* (the hero), *Talaivi* (the heroine), *Pāṅkaṉ* (the companion to the hero), *Tōḻi* (the female companion to the heroine), *Naṟṟāy* (the mother of the heroine), *Cevili* (the foster mother of the heroine), *Kāmakkaiḻatti* (the paramour of the hero) *Aṟivar* (the men of knowledge), *Kūttar* (the dancers), *Viṟaliyar* (the women dancers), *Pāṇaṉ* (the musicians), *Pāṭṭi* (the wives of Pāṇaṉ), *Iḷaiyar* (those who do service) and *Pārppār* (the learned men).

Tolkāppiyar also deals with the characteristics of each of these characters.

The hero must be a man of noble nature and wisdom.[2] To be meek (*accam*), shy (nāṇ) and innocent (*maṭaṉ*) must be the predominant qualities of the heroine.[3] Tolkāppiyar then states the qualities that are common to the four principal lady characters viz., *Talaivi, Tōḻi, Naṟṟāy* and *Cevili.* They must love each other so intensely and be so intimate in their conduct that they appear like four persons with one soul. They must also be shy and innocent.[4] They should also have self-restrained (*ceṟivu*), be calm (*niṟaivu*) and unperverted (*cemmai*), be able to reply fittingly (*ceppu*), be wise (*aṟivu*) and be so clever as not to divulge their real intentions (*arumai*).[5] *Pāṅkaṉ* the hero's companion will reprove the hero at first for his clandestine love affairs and disapprove of his habit of frequenting the abode of courtesans.[6]

1. Aristotle, On the Art of Poetry, Translated by Ingram Bywater, p. 85
2. 'Perumaiyum uraṉum āṭū mēṉa' —Tol. Poruḷ, Cūtram 95
3. 'Accamum nāṇum maṭaṉum muntuṟuttal
   niccamum peṇpāṟ kuriya eṉpa'. —Tol. Poruḷ, Cūtram 96
4. "Uyirum nāṇum maṭaṉum eṉṟivai
   ceyirtīr ciṟappiṉ nālvarkku muriya." —Tol. Poruḷ, Cūtram 191
5. "Ceṟivum niṟaivum cemmaiyum ceppum
   aṟivum arumaiyum peṇpā lāṉa." —Tol. Poruḷ, Cūtram 206
6. "Moḻiyetir moḻital pāṅkaṟ kurittē" —Tol. Poruḷ, Cūtram 180

The *Iḷaiyars* are the men who guard and do service.[1] The companion of the heroine (*Tōḻi*), the mother (*Tāy*), the learned man (*Pārppāṉ*) the companion of the hero (*Pāṅkaṉ*) the musician (*Pāṇaṉ*) the wife of the musician (*Pāṭṭi*), the men who do service (*Iḷaiyar*) the guests (*Viruntiṉar*), the dancers (*Kūttar*), the wives of dancers (*Viṟaliyar*) and the men of wisdom (*Aṟivar*) are those who do service by mediation and offering advice.[2]

These characters with their respective characteristics are generally adopted in Tamil poems.

The Tamil grammatical works, Taṇṭiyalaṅkāram, Māṟaṉa-laṅkāram, Navanītappāṭṭiyal and others which specifically define the epic poem do not deal with the characters. They only make mention of the hero stating that he must possess a personality of incomparable greatness.[3]

Tiruttakkatēvar who has basically followed the principles of Tolkāppiyam in his epic, has created male and female characters which conform to characteristics prescribed by Tolkāppiyar. The evidence will be cited in the course of the study of each character.

Tiruttakkatēvar has made his epic great by the multitude and variety of his characters. Caccantaṉ, Vicayai, Kaṭṭiyaṅkāraṉ, Cīvakaṉ, Kāntarvatattai, Kuṇamālai, Patumai, Kēmacari, Kaṉa-kamālai, Vimalai, Curamañcari and Ilakkaṇai are the principal characters. Nimittikaṉ, Uruttiratattaṉ, Mataṉaṉ, Tarumatattaṉ, Kantukkaṭaṉ, Cunantai, Cītattaṉ, the Goddess in the guise of Caṇpakamālai, Accaṇanti, Kōvintai, Nantakōṉ, Kaluḷavēkaṉ, Taraṉ, Aṉaṅkamālai, Nākamālai, Cutañcaṇaṉ, Tēcikappāvai,

1 "Uḷaikkuṟun toḻiluṅ kāppum uyarntōr
naṭakkai yellām avaṟkaṭ paṭumē." —Tol. Poruḷ, Cūtram 169

2. "Tōḻi tāyē pārppāṉ pāṅkaṉ
pāṇaṉ pāṭṭi iḷaiyar viruntiṉar
kūttar viṟaliyar aṟivar kaṇṭōr
yātta ciṟappiṉ vāyilkaḷ eṉpa." —Tol. Poruḷ, Cūtram 191

3. Taṇṭiyalaṅkāram Cūtram 8
Māṟanalaṅkāram Cūtram 72—76
Navanītappāṭṭiyal Cūtram 62—65

Ulōkapālan̲, Cupattiran̲, Taṭamittan̲, Vicəyan̲, Cākaratattan̲ and Cīvakan̲'s companions Putticēn̲an̲, Napulan̲, Vipulan̲, Patumukan̲, Tēvatattan̲, Cītattan̲ and Nantaṭṭan̲, Kōvintarācan̲, Irattin̲ap-pirapai are the minor characters, besides the hunters, cowherds, and a host of kings and maidens. This multitude of characters possessing varied characteristics imparts life, dignity and uplifting ideals to the epic.

PART II

A. THE TRAGEDY OF CACCANTAN̲

Caccantan̲ is portrayed as a most dignified king of *Ēmāṅkatanāṭu*. *Irācamāpuram* is the capital city of that country. Thanks to his efficient, benevolent, and righteous reign, his country abounds in peace and prosperity.

If the coconut falls from the tree, it only falls to the ground after passing through branches of the arecanut trees, the jack-fruit trees, the mango trees and the banana trees. As it falls through the branches it damages the honey-comb on the top of the arecanut trees, it splits the jack fruit, it causes the mangoes to fall down and the bananas to be thrown down from the tree.[1]

This indicates the fertility of the soil and the corresponding abundance of produce. The city of *Irācamāpuram* is very rich. Even though valuable jewels are lying here and there in the streets no one cares to pick them up. The jewels injure the feet of those who, without noticing them, walk swiftly along.[2] These and other such descriptions speak of the rich and happy life, lead by the citizens of *Irācamāpuram*, which was the outcome of the benign rule of Caccantan̲.

Caccantan̲ is a great king with very noble qualities. When he attacks his enemies, he is as ferocious as the venomous cobra. If one is bitten by a cobra he is sure to die. Likewise if an enemy is attacked by Caccantan̲ he is sure to be destroyed, but, if one

1. Cīvakacintāmaṇi, s. 31
2. Ibid s. 117

approaches him submissively he will be very gracious. He will give him any necessary help with the utmost kindness and compassion. In short his reception will be as pleasant as ambrosia. If one drinks ambrosia, it will not only be very palatable but will also help one to live happily for ever. Likewise those who have the favour of Caccantaṉ, live happily for ever.[1]

His eyes are as beautiful and pleasant as the lotus flowers. His personality is so captivating that *Tirumakaḷ*, the Goddess of wealth and beauty, is always eyeing his broad and beautiful chest. He is well versed in several arts. The poet pays glowing tribute to his learning by calling him 'an abode of many fine arts'. With his bountiful generosity and boundless charity, he has extirpated poverty from his land. With the might of his spears (*vēl*), he has destroyed his enemy's invincible army of chariots.[2]

As he rules his country with utmost justice, his people regard him as their father. In fact, the whole world wishes that they could have the benefit of his rule. He is regarded as *Tarumaṉ* for his kindness, *Varuṇaṉ* (the god of rain) for his generous help to the poor, *Kūṟṟuvaṉ* (the God of death) for his valour in fighting and destroying his enemies, *Arukaṉ* (god) for being an abode of rare knowledge, and *Maṉmataṉ* (the God of love and beauty) for being a man of great physical beauty. He is thus a towering figure, every inch a king.

TRAGEDY

I ARISTOTLE

(a) 1.

Such a great and benevolent monarch commits a blunder, a single blunder, which, alas, results in his downfall and death.[3] His story makes the reader shudder. It excites pity and fear in them. According to Aristotle, the story of Caccantaṉ is pure tragedy. "Tragedy, then", he says, "is the imitation of an action that is serious

1. Cīvakacintāmaṇi, s. 157
2. Ibid s. 158
3. Ibid ss. 159—60

and also, as having magnitude, complete in itselt; in language with pleasurable accessories, each kind brought in separately in the parts of the work; in a dramatic, not in a narrative form; with incidents arousing pity and fear, wherewith to accomplish its *catharsis* of such emotions".[1]

F. L. Lucas explains this definition more clearly in the following words: "Tragedy is a representation of an action which is serious, complete in itself, and of a certain limited length; it is expressed in speech made beautiful in different ways in different parts of the play; it is acted, not merely recited; and by exciting pity and fear it gives a healthy outlet to such emotions.[2]

Although this definition is laid down by Aristotle in respect of tragedy (drama) it may also be applied to the tragedy in epic. For, as has already been stated, the principles laid down for Tragedy, in the opinion of Aristotle himself are generally applicable to epic also. In the above definition, it may be noted that except for the clause, 'it is acted' all the other conditions are applicable to the epic.

Aristotle's opinion that the Tragedy, by exciting pity and fear, gives a healthy outlet to such emotions, must be examined to find how far it is true. Suppression of feelings is not desirable. The psychologists believe that the rigid suppression of feelings affects the mind a great deal.[3] The emotional part of the soul should not be killed or starved lest the balance of our nature is upset. S. H. Butcher, quoting Aristotle states that the regulated indulgence of the feelings serves to maintain the balance of our nature. Tragedy arouses pity and fear and ultimately it tranquillizes the mind.[4] This may seem to be a paradox, but in truth this is the effect of tragedy. "In the process of tragic excitation", says S. H. Butcher, "they (pity and fear) find relief, and the morbid element is thrown off. As the tragic action progresses, when the tumult of the mind, first roused,

1. Aristotle, On the Art of Poetry, translated by Ingram Bywater, 1954 Edn., p. 35
2. F. L. Lucas, Tragedy, 1949 Edn., p. 13
3. Dr. T. E. Shanmugham, Environment and Man. Ch. Vi, pp. 69—70
4. S. H. Butcher, Aristotle's Theory of Poetry and Fine Art, Ch. IV, The Function of Tragedy.

has afterwards subsided, the lower forms of emotion are found to have been transmuted into higher and more refined forms. The painful element in the pity and fear of reality is purged way; the emotions themselves are purged. The curative and tranquillizing influence that tragedy exercises follows as an immediate accompaniment of the transformation of feeling".[1] To show how the mind is tranquillized by the excitement of emotion Butcher cites Plato's analogy of Homeopathy as it were, that the nurses lull their babies not by silence but by singing, not by holding them quiet but by rocking them in their arms.[2] Just as musical sound or rocking lulls the child to sleep, so the mind under the sway of emotions is ultimately tranquillized.

Poetry according to I. A. Richards is great because of the harmony which brings to all passions, giving free play to all of them without restraint except perhaps the restraint of harmony and concord.[3] Tragic poetry is the greatest, from this point of view, because it harmonises feelings like fear and pity which are not otherwise harmonised. In the story of Caccantaṉ we have the harmony of all the major emotions, the *Navaracās* of Indian poetics.

(a) 2

Let us now examine how the story of Caccantaṉ excites pity and fear. Caccantaṉ falls in love with his uncle's daughter Vicayai who is a maiden of bewitching beauty. He marries her. He loves her immensely. He develops an unsatiable passion for her and he always likes to be in her company. The carnal pleasure that he enjoys with her is described by the poet in several stanzas, in the most urbane manner.

"Vicayai is like a beautiful and sweet fruit and Caccantaṉ is like a bird that tastes the sweet fruit with its sharp beak".[4]

1. S. H. Butcher, Aristotle's Theory of Poetry and Fine Art, Ch. VI. The Function of Tragedy.
2. Ibid.
3. I. A. Richards, Principles of Criticism, 13th Impression 1952, pp.112 & 113.
4. "Oḷikkaviṉ koṇṭa kāmat tūḷuṟu kaṉiyai yottāḷ
   aḷittayil kiṉṟa vēnta ṉañciṟaip paṟavai yottāṉ."
   — Cīvakacintāmaṇi, s. 192

His love for her is so intense that he never leaves her company even for a moment. In consequence he neglects his duties as a king. To love his wife intensely is not, after all, a mistake. In fact it is a virtue in a husband. The blunder was that he neglected his state duties and it was indeed a grave blunder. Here our pity is aroused. We are full of pity when we think such a great monarch, such a valiant hero, the protector of his people has become indifferent to his royal duties as a result of his intense love for his wife. It is his duty as a king to be constantly mindful of his responsibilities, but alas, he has forgotten it! His excessive susceptibility to sexual emotions makes him blind to his duty. He therefore decides to entrust the entire administration of his state to his chief minister, Kaṭṭiyaṅkāraṉ, in whom he imposes full confidence. In truth Kaṭṭiyaṅkāraṉ is the worst villain. He is not worthy of the king's confidence even in the slightest degree. But Caccantaṉ has full confidence in him. He says to Kaṭṭiyaṅkāraṉ, "I am unable to keep away from Vicayai who is as sweet to me as ambrosia. So be yourself the king of this land and rule gloriously",[1] and entrusts the kingdom to him. This is another blunder that Caccantaṉ commits. If he is not disposed to attend to his state duties, he could at least have entrusted them to a person of noble nature. He unknowingly chooses the wrong person for the task. Our pity is further aroused at this blunder of the king. Since he has placed his confidence in a most unscrupulous person, we have a premonition that the consequences will be very grave. This causes fear in our mind in addition to the feeling of pity.

(a) 3

Nimittikaṉ, a noble minister of Caccantaṉ's court who is sincerely interested in the king's welfare and the state, hearing the news that the king entrusted the kingdom to the care of Kaṭṭiyaṅkāraṉ, rushes to the king and advises him that it is not proper to entrust the kingdom to one man's care and that it will result, in the loss of his kingdom and wealth.[2] The king does not heed his words. He replies to Nimittikaṉ thus: "Kaṭṭiyaṅkāraṉ is as precious to

1. Cīvakacintāmaṇi, s. 20
2. Ibid s. 204

me as my life. I love him so much. Who else can be his benefactor but myself? Even before he was the recipient of state honours, he had fought many a battle for me and destroyed my enemies. I am so deeply indebted to him that I must offer him the greatest honour. I have done it. I am not concerned as to what he will do for me".[1]

But Nimittikaṉ does not cease offering his good advice. He continues to protest more emphatically than before. He feels very sad that the king is bringing about his own downfall. He quotes to the king, many instances to prove that his overwhelming sexual desire will lead to his destruction. He exhorts the king to rule his kingdom justly.[2] The king turns a deaf ear to the words of the noble minister. Finding that the king is not heeding the good words of Nimittikaṉ, Uruttiratattaṉ, another minister and well-wisher reproves the king for not heeding the timely advice of Nimittikaṉ and warns him that he is only bringing woe upon himself and his wife by making Kaṭṭiyaṅkāraṉ the king.[3] The king curtly replies "The number of years of one's life and the amount of pleasure are determined, when one is in the mother's womb. I do not need any advice from you on the matter."[4] Finding that his advice is of no avail, Nimittikaṉ leaves the king. Here again our pity and fear are intensified.

(a) 4

Another and final warning is given to the king. But this time it is not by way of advice from person like Nimittikaṉ. His dearest wife Vicayai dreams three dreams. The first dream foretells Caccantaṉ's fall and end. All the flowers of the *Acōka* tree wither away and finally the tree itself falls down.[5] This being the first dream, it portends the king's fall. Caccantaṉ realises the meaning of this dream. Even then he is not cautious. He explains the meaning of the dream to Vicayai. She is shocked to hear it and swoons. Caccantaṉ lifts her up and embraces her

1. Cīvakacintāmaṇi, s. 205
2. Ibid ss. 206—211
3. Ibid s. 212
4. Ibid s. 213
5. Ibid s. 223

ardently. He says to her, "After all it is a dream. You believe it to be true. How innocent you are".[1] These words of his indicate that he has not taken the warning given in the dream, seriously, But the thought of the dream is always in his mind. An intuition that something untoward may happen forms in his mind. Therefore he orders the construction of *Mayiṟpoṟi* (a flying machine in the shape of a peacock) with the idea of effecting the escape of his beloved wife, Vicayai, in case of emergency. It must be noted that *Mayiṟpoṟi* is made not for the sake of Caccantaṉ's escape. He never tries to safeguard himself. All these factors intensify our pity for Caccantaṉ. Our fear is excited to a greater intensity as we feel that his actions are gradually leading him to his end.

(b)

Caccantaṉ has imposed full confidence in Kaṭṭiyaṅkāraṉ with a firm belief that the latter is a man of exemplary character. He has entrusted the kingdom to his care believing that he will rule benignly. The result is contrary to his expectations. Kaṭṭiyaṅkāraṉ turns against Caccantaṉ and kills him. This course of action, i. e., one that produces results contrary to the intention, is called *Peripety* by Aristotle. He explains it as follows : "A *peripety* is change from one state of things within the play to its opposite of the kind described, and that too in the way we are saying in the probable or necessary sequence of events".[2] F. L. Lucas interprets it in the following words: "A *Peripeteia* occurs when a course of action intended to produce a result X, produces the reverse of X."[3] He further clarifies his interpretation saying, "the Peripeteia in short, is the working blindly to one's own defeat.[4] This kind of action which results not only contrary to the expectation but in the destruction of the very doer, is the most touching part in tragedy".

At length, Kaṭṭiyaṅkāraṉ, with the idea of killing Caccantaṉ besieges the king's fortress with his armies. This incident in the

1. Cīvakcintāmaṇi, s. 228
2. Aristotle, On the Art of Poetry, Translated by Ingram Bywater, 1954 Edn., 46
3. F. L. Lucas, Tragedy, 1949 Edn., p. 92
4. Ibid p. 95

the story excites our fear. We actually shudder at the thought that the villainous Kaṭṭiyaṅkāraṉ is going to kill the great king Caccantaṉ. The guard conveys the news of Kaṭṭiyaṅkāraṉ's siege to the king.

(c)

Kaṭṭiyaṅkāraṉ's treachery is now clear to him. He realises that it was a grave blunder on his part to have entrusted the kingdom to Kaṭṭiyaṅkāraṉ. However, understanding comes too late—so late that his blunder cannot be retrieved. The tragic hero's realisation of his blunder when it is too late is a moving component of tragedy. This part of the tragic story is called "*anagnorisis*" or "Discovery" by Aristotle. "A Discovery", says Aristotle, "is as the very word implies, a change from ignorance to knowledge".[1] F. L. Lucas explains the *anagnorisis* in very clear terms as follows: "The *anagnorisis* is the realisation of the truth, the opening of the eyes, the sudden lightning flash in the darkness.[2] If the realisation occurs before it is too late the result will be a happy ending. But when it occurs too late the result is tragic".

When Caccantaṉ is on the verge of being destroyed, the blunder he committed flahes to his mind. At once he sends his wife away in the *mayiṟpoṟi*. He too could have escaped with her, but he is an honourable king. His spirit of self-respect, straight-forwardness, indomitable courage, and valour will not allow him to escape himself. Alone and unfriended he puts up a terrific fight against Kaṭṭiyaṅkāraṉ and his army. Alas, the great king is slain at last! This is called 'suffering' by Aristotle which, according to him, is the third part of tragedy. He defines it thus: "An action of a destructive or painful nature, such as murders on the stage, tortures, woundings and the like".[3] Caccantan, the tower of greatness, suffers a pathetic fall as a result of the false step which he blindly took. This fills our minds with feelings of pity and fear.

1. Aristotle On the Art of Poetry, Translated by Ingram Bywater, 1954 Edn., p. 47.
2. F. L. Lucas, Tragedy, 1949 Edn., p. 95
3. Aristotle On the Art of Poetry, Translated by Ingram Bywater, 1954 Edn., p. 48

II HEGEL

Thus Tiruttakkatēvar has portrayed Caccantaṉ as a tragic hero. Aristotle's principles of Tragedy apply to Tiruttakkatevar's plot of Caccantaṉ's story. Hegel has also dealt with tragedy, but his theory of tragedy is quite different from that of Aristotle. According to him the Tragedy is the outcome of the conflict between two good forces. They face each other, making incompatible demands. "The family claims what the state refuses, love requires what honour forbids".[1] A. C. Bradley cites an illustration. "Clytemnestra has murdered Agamemnon, her husband and king. Orestes, their son, is impelled by filial piety to avenge his father and is ordered by Apollo to do so. But to kill his mother is to sin against filial piety. The spiritual substance is divided against itself. The sacred bond of father and son demands what the equally sacred bond of son and mother forbids. When, therefore, Orestes has done the deed, the Furies of his murdered mother claim him for prey. He appeals to Apollo, who resists their claim. A solution is arrived at without a catastrophe. The cause is referred to Athene, who institutes at Athens a court of sworn judges. The votes of this court being equally divided, Athene gives her casting-vote for Orestes; while the Furies are at last appeased by a promise of everlasting honour at Athenes..................We may approve the act of Orestes, but in approving it we still feel that it is no light matter to murder a mother, that (as we might say) there is much justice in the pleas of the Furies, and that the *tragic* effect depends upon those facts".[2]

Hegel's theory cannot be applied to the story of Caccantaṉ. As we have discussed above, the story of Caccantaṉ is a tragedy and Caccantaṉ is a tragic hero only according to Aristotle's theory.

III TOLKĀPPIYAM

Tolkāppiyam also deals with tragedy in its following Cūtram:

1. A. C. Bradley, Oxford Lectures on Poetry, Hegel's Theory of Tragedy, p. 71
2. Ibid pp. 71—75

"Iḷivē iḷavē yacaivē vaṟumaiyeṉa
viḷivil koḷkai yaḷukai nāṉkē."[1]

According to Pēráciriyar's commentary, to be the victim of the absusive words of others and thereby seem low, (*Iḷivu*), to lose relatives, such as parents, and things which give pleasure (*Iḷavu*), to fall from one's fomer status (*acaivu*), and to have no wordly pleasures (*vaṟumai*), are the four sources of pititul or painful feelings. Of these four, *acaivu*, which, according to Pērāciriyar and Iḷampūraṇar means falling from one's rightful position or status,[2] conforms to Aristotle's theory of tragedy. As the foregoing discussion shows, Caccantaṉ's story is an *acaivu* or a tragic downfall. Caccantaṉ's kith and kin and his friend are afflicted with intense grief to think of the tragic end of such a great and noble monarch. His pathetic fall brings tears to our eyes also. Pity for a great personality who falls, is called by Tolkāppiyar, "*Iṉṉaṉ yeṉṟu iraṅkiya maṉṉai*" (to pity his fall uttering, 'Oh what a great man').[3] Thus by making Caccantaṉ a tragic hero, the poet has infused his epic with a seriousness and solidity which enhances its dignity and grandeur. We find that Caccantan reaches the sublime heights of tragedy.

1. Tolkāppiyam, Meyppāṭṭiyal, Cūtram 5
2. Tolkāppiyam, Meyppāṭṭiyal, Cūtram 5. Commentaries, Pērāciriyar and Iḷampūraṇar.
3. Tolkāppiyam, Puṟattiṇai Iyal Cūtram 19

6

The Hero and the Villain

B CĪVAKAṈ

I

The delineation of Cīvakaṉ's character by the poet is in accordance with epic principles. Taṇṭiyalaṅkāram states that an epic should have a hero with a matchless character.[1] Tolkāppiyam enunciates a principle, with regard to the character of the hero, which applies to poems in general. It states that the hero should be a man of unparalleled qualities and great wisdom.[2]

The character of Cīvakaṉ, the hero of Cīvakacintāmaṇi, is flawless. His beauty, knowledge, wisdom, valour, generosity, love and compassion have no parallel.

II

He is a youth of exceedingly charming beauty. His beauty so captivated the minds of the attractive courtesans that they pine for him day and night.[3] The maidens think that he is *Kāmaṉ* (Cupid) and they drink his bewitching beauty with eyes that are as beautiful as lotus flowers.[4] While Cīvakaṉ is returning along the

1. Taṇṭiyalaṅkāram, Cūtram 8
2. "Perumaiyu muraṉu mātū mēṉa" —Tolkāppiyam Poruḷ, Cūtram 95
3. Cīvakacintāmaṇi, s. 372
4. "Kāma ṉēyeṉak kaṇṇi maṅkaiyar
   Tāma raikkaṇāṟ paruka" —Cīvakacintāmaṇi, s. 41

streets of *Irācamāpuram*, after his victory over the hunters, the maidens rush out of their houses, with a burning desire, to see Cīvakaṉ. His beauty provides a feast for their eyes. They grow extremely passionate and their ornaments—the *mēkalai* and the bracelets adorning their hips and arms respectively fall down because they are so stricken by love. They would have run to Cīvakaṉ had not their womanly qualities, such as shyness etc., hindered them.[1] Cīvakaṉ is so charming that there is no maiden who has not fallen in love with him. Every maiden whom he encounters is irresistably enthralled by his beauty. Besides the eight maidens whom he has married, Aṉaṅkamālai, and Tēcikappāvai, the most beautiful and accomplished dancers, and also Anaṅkamāviṉai, the wife of Pavatattaṉ, a merchant, have fallen victims to his beauty. The poet praises him saying that his beauty has surpassed that of *Murukaṉ*, the God of Beauty.[2]

III (a)

Cīvakaṉ is portrayed as a master of many arts. His teacher Accaṇanti has taught him all the arts that he himself has mastered.[3] Cīvakaṉ is second to none in his proficiency of every art. His *vīṇai* or *yāḻ* competition with Kāntarvatattai reveals his matchless knowledge of the art of music. He is supplied with several *vīṇais* from which to select one for the competition. His deep knowledge of the technique of constructing *vīṇais*, enables him to discern the defects in the woods of which they are made. He finds that one *vīṇai* is made out of wood that has been weakened by being in water, the other is made of spoilt wood, another is made of wounded wood, another of wood that has been struck by a thunderbolt, another one is made of wood that has been burnt by the farmers in *Mullai* land and another one is made of wood that has been broken by an elephant. Thus pointing out the defects of each *vīṇai*, he rejected all that were given to him. Finally, Viṇāpati, Kāntarvatattai's companion, gives him the best one. After a thorough

1. Cīvakacintāmaṇi, ss. 468—470
2. "Cēynalaṅ kaṭanta celvaṉ" —Cīvakacintāmaṇi, s. 1692
3. "Vāṉcuvai yamirta veḷḷam vantivaṭ ṭokka teṉṉat
tāṉcuvai koṇṭa tellām taṇapparak koṭutta piṉṟai."
—Cīvakacintāmaṇi, s. 373

scrutiny of its wood, Cīvakaṉ is satisfied with it.[1] He then proceeds to scrutinise the string of the *vīṇai*. He finds it defective. He breaks it and finds, therein, a hair which he shows to the spectators. They are all amazed at Cīvakaṉ's adroitness and conclude that his victory over Kāntaravatattai is certain.[2] Cīvakaṉ selects the best string from those which his brother Napulaṉ is holding and fixes it to the *yāḻ* or *vīṇai*. Then he plays *cempālai* music on it. Every one marvels at the beautiful music. The celestials, the people and also the *kiṉṉara* bird and *acuṇamā* (an animal fond of music) fall under its spell; the trees and the rocks melt.[3] Then, in accompaniment to the *yāḻ* music he sings. Kāntaravatattai is amazed at Cīvakaṉ's marvellous performance and she feels diffident about her victory. When she begins to play on her *yāḻ* she fumbles. Cīvakaṉ's mastery over music is thus well depicted by the description of the *yāḻ* competition.

Another instance that speaks of the wonderful power of his music is the way in which he wins the heart of Curamañcari by singing a melodious song. Curamañcari, who detests men, is enthralled by the magic power of his music and she pines for him.[4] Great and mighty should be the music to charm superbly the mind of such a maiden.

III (b)

Cīvakaṉ's mastery over the art of archery is also perfect. He fights with the hunters to recover the cows belonging to the *āyars*. He has no enmity towards the hunters. His purpose is simply to recover the cows from them. Therefore he only fights defensively against the hunters. He breaks the arrows that are shot at him by his skilful counter shots, until the hunters are exhausted and take to their heels.[5] He takes care that none of his arrows wound any of the hunters. To defeat the rude hunters, without resorting to any kind of violence whatsoever, is indeed a marvellous and magnanimous feat of archery.

1. Cīvakacintāmaṇi, ss. 718—720
2. Ibid s. 721
3. Ibid s. 723
4. Ibid ss. 2049—2052
5. Ibid ss. 451—452

His next fight with the kings who attack him, at the instigation of Kaṭṭiyaṅkāraṉ, when he defeats Kāntarvatattai in the *yāḻ* competition, is also a wonderful feat. He bends his bow to shoot arrows at the enemy. The bow is continuously bending. (i.e. the arrows are shot incessently). As a result the supports of the canopies over the enemy kings are broken; their *piccams* fall upside down; their armour is broken to pieces; their *cāmarais* (waving fans) fall down; the strings of their bows are snapped. The enemies are non-plussed at his skilful attack. The arrows, shot by him even pierce through the enemies' armour and kill them. The arrows that pierce them, warn them, that they should not covet others' wives in their next birth![1]

Cīvakaṉ, finally, fights with Kaṭṭiyaṅkāraṉ and his army to recover his kingdom. As soon as his bow is bent the crowns, ornaments, garlands, *muracus*, canopies, *piccams*, horses, chariots and elephants of the enemies are rent as under and are carried away in a river of blood.[2] Kaṭṭiyaṅkāraṉ's warriors and his sons are killed by Cīvakaṉ's arrows. Enraged at this Kaṭṭiyaṅkāraṉ comes riding on his elephant Acaṉivēkam, and attacks Cīvakaṉ. As he bends his bow to shoot an arrow at Cīvakaṉ the latter so skilfully shoots an arrow that Kaṭṭiyaṅkāraṉ's bow and arrow are broken to pieces. Thereupon Kaṭṭiyaṅkāraṉ flies into temper and holding his sword in his hand pounces upon Cīvakaṉ determined to kill him. Before he can do so Cīvakaṉ looses an arrow which pierces Kaṭṭiyaṅkāraṉ and kills him.

Another instance of Cīvakaṉ's amazing archery is described when he shoots an arrow at a mango and it falls into his hand with the arrow piercing it.[3] Taṭamittaṉ, the king of *Mattimatēyam* is

1. "Kālaṟṟa vayira mālai veṇkuṭai kaviḻnta piccam
mēlaṟṟa kavacam vīḻnta cāmarai yaṟṟa viṇṇāṇ
māluṟṟa maṉṉar taṅkaḷ maṉaṅkaiyaṟ ṟoḻinta vaḷḷal
kōloṟṟak kuṉinta vāṟē cilaikuṉin toḻinta taṉṟē."

"Naṉmaṉa vēntar taṅkaḷ nakai-maṇi mārpam nakkip
puṉmaṉa vēntar taṅkaḷ ponnaṇi kavacaṅ kiṟi
iṉṉuyir kavarntu tīmai yiṉikkoḷḷu muṭampiṉ ālum
tuṉṉaṉmi ṉeṉpa vēpōṟ cuṭucaram paranta vaṉṟē."
Cīvakacintāmaṇi, ss. 797 & 799

2. Cīvakacintāmaṇi, s. 2297
3. Ibid ss. 1640—41

amazed at Cīvakaṉ's skill and requests him to train his five sons in the art of archery. Accordingly he trains them to the king's entire satisfaction. As a recompense, Taṭamittaṉ gives his daughter in marriage to Cīvakaṉ. His shooting down of the fast moving machine, in the shape of a pig, set up by Kōvintaṉ is further evidence of his astonishing skill in archery. These instances demonstrate Cīvakaṉ's wonderful mastery over the art of archery.

III (c)

Cīvakaṉ is equally proficient in many other arts. That he is adept in the art of preparing scented powders is evident from the clever way in which he found that Kuṇamālai's powder was better than that made by Curamañcari. Cīvakaṉ takes both the powders and throws them in the air. The bees swarm around Kuṇamālai's powder and eat it, but they do not approach Curamañcari's powder.[1] By this test Cīvakaṉ decides that Kuṇamālai's powder is of good quality, and Curmañcari's is inferior.

III (d) 1

Cīvakaṉ also knows *Mantirams* (incantations) which have supernatural power. When Cīvakaṉ wins Kāntarvatattai in the *yāḻ* competition, he is attacked by a host of kings who have been instigated by Kaṭṭiyaṅkāraṉ. Cīvakaṉ teaches two '*Vīramantirams*' to his brother Nantaṭṭaṉ, and asks him to chant them in the ears of the horses which are pulling his chariot. Nantaṭṭaṉ does so. Immediately the horses spring up in the air, the chariot flies up into the sky with terrific speed.[2] Cīvakaṉ also knows another powerful *mantiram* known as '*The Aimpatamantiram*, or *Pañcanamaskāra mantiram*. This is a Jain prayer. The poet relates an instance which shows the wonderful power of the *mantiram*. A dog eats the food kept for the Brahmins (*Antaṇar*). The Brahmins chase the dog with stones and sticks in their hands. To escape from the

1. "Vaṇṇa vārcilai vaḷḷalkoṇ tāyiṭai
viṇṇiṟ ṟūviyit tāṉvantu vīḷntaṉa
cuṇṇa maṅkai curamaiya mālaiya
vaṇṇa vaṇṭoṭu tēnkavarn tuṇṭavē." —Cīvakacintāmaṇi, s. 894
2. Cīvakacintāmaṇi, ss. 792—793

Brahmins the dog jumps into a pond and swims there, but the cruel Brahmins will not leave the dog. They beat it to death with their sticks and stones. Cīvakan̲ takes pity on the dog. He approaches it and says "Listen with utmost concentration to the *Mantiram* that I am going to recite. If you do so, your soul will leave the dog's body and assume a superior body which will be as resplendent as the moon." As the dog hears these words, it wags its tail with joy and looks at Cīvakan̲ with tears in its eyes. Cīvakan̲ then chants the *Aimpatamantiram* in its ears. Soon the soul of the dog becomes a *Tēvan̲* (a celestial man) and reaches the celestial city of *Cantirōtayam* situated on the top of a hill. He is called Cutañcaṇan̲.[1]

III (b) 2

Cīvakan̲ also knows a *mantiram* which has the power to charm women. When Pavatattan̲ expresses his pangs of grief because of the absence of his wife to Cīvakan̲, Cīvakan̲ sympathises with him and teaches him a *mantiram*. He tells Pavatattan̲ that after chanting the *mantiram*, he must go as far as an arrow shot from a bow can travel and there an *Iyakki* (a celestial girl) will produce his wife for him. Accordingly Pavatattan̲ follows his instructions and meets his wife. He recites the *mantiram* several times and she becomes much attached.[2]

III (b) 3

Subsequently Cīvakan̲ learns three more *mantirams* from Cutañcaṇan̲, the first has the power to give such a melodious voice that even *Kāman̲* (Cupid) would long to listen, the second has the power to cure the bites of venomous creatures such as serpents etc., the worst diseases and also to withstand the ferocity of the wild fire and flood. If the third is used one can assume any physical form, which one desires.[3] Cīvakan̲ makes use of the first and the

1. Cīvakacintāmaṇi, ss. 943—950
2. Ibid ss. 1600—1601
3. "Kaṭuntoṭaik kavarkaṇaik kāman̲ kāmuṟap
paṭuṅkural tarumitu pāmpum allavum
kaṭuntiṟa nōyakaluṅ keṭukkum vēṇṭiya
uṭampitu tarumen̲a vuṇarak kūṟin̲ān̲." —Cīvakacintāmaṇi, s. 1218

third *mantirams* to win the hand of Curamañcari. He gains access to her abode by assuming the guise of a very old man.[1] She is much influenced by his melodious song. By the help of the first *mantiram* he cures Patumai who has been bitten by a snake[2] and he also saves the herd of elephants caught in a fire.[3] Cīvakaṉ possesses a deep knowledge of the qualities of snakes and their bites. When he is called to cure Patumai who is suffering from a snake-bite, he explains to her father Ulōkapālaṉ about the various kinds of snake-bites. Thus a situation is created where the poet can exhibit the depth of his knowledge about serpents. The authors of the epics—especially the later epics, usually took, such opportunities to deliver learned discourses on special arts and sciences. Cīvakaṉ says that a serpent bites for eight reasons. It bites (1) because it cannot bear its excessive venom, (2) out of fear, (3) because it makes the object for its food, (4) because it is angry, (5) when one approaches it while it is mating, (6) when it is exceedingly pleased, (7) when it comes into contact with people on its way and (8) when one harms it. Further he says that besides its ordinary teeth a serpent possesses two extra teeth named *Taṭṭam* and *Ataṭṭam* which have venom within them. If a serpent bites someone the venom of those teeth is emitted and the victim dies. One who is bitten with the other teeth, will only suffer from pain. Further he elucidates that a serpent that smells like rice mixed with cow's milk belongs to the *Antaṇaṉ* species; the serpent that smells like of the *Nantiyāvaṭṭam* flower (East Indian rose bay) belongs to *the Aracaṉ* species; a serpent that smells like the *Tāḻampu* (Screw-pine flower) belongs to *Vaṇikaṉ* species; and a serpent that smells like *Aritāram* (orpiment) belongs to the *Cūttiraṉ* species. If there is swelling of the place, which the serpent has bitten, when it is rubbed, Cīvakaṉ says that it can be taken for granted that a serpent, belonging to the *Aracaṉ* species, has bitten. He rubs the part of Putamai's body which the serpent has bitten and finds that it swells. He therefore concludes that the serpent that has bitten her belongs to the *Aracaṉ* species.[4] Thus the supernatural element, which is usually

1. Civakacintāmaṇi, ss. 2009—2022
2. Ibid ss. 1289—1290
3. Ibid s. 72
4. Ibid ss. 1286—1288

found in an epic, is introduced and a harmony between divine and wordly things is achieved.

III (e) 1

Cīvakan̲'s teachings to the *Cittirakūṭa mun̲ivers*, to the wayfarer and to the hunter whom he encounters on his way to Pallavatēyam, speak of his deep knowledge of religious philosophy and rules of conduct for a good life. The *Cittirakūṭa mun̲ivers* are ascetics of the Brahmanic faith. They lead an ascetic life in the forest in the company of their wives. Cīvakan̲ condemns their Brahmanical faith and explains to them that it is impossible to attain salvation through the Brahmanical faith. The Brahmanical faith allows them live with their wives. To attain salvation, they grow their plaited hair, they clad themselves in *kāvi* coloured clothes and they hold skulls, as begging bowls, in their hands. Cīvakan̲ explains to them with proper illustrations, that such activities will only lead them to be born again and again.

He says to them, "one who swims in the sea with a rock tied round his neck will drown himself. Likewise if you attempt to attain salvation whilst remaining attached to your wives, your attempts will only prove futile. If you are under the notion that by the virtue of feeding on only fruit, *Nalvin̲ai* and *Tīvin̲ai* (the good and evil destinies) will be extirpated, then the bats that feed only on fruit should also be relieved of their destiny. If you think that living on fruit and standing in the midst of flames will result in the eradication of your *vinais*, the doves that eat pebbles and live in the scorching heat of sun in the desert, should also be able to discard their *vinais*. If you believe that you can attain salvation by subjecting your bodies to ordeals such as growing long plaited hair, often immersing yourselves in water, and sitting or lying on the plain and hard ground, the bears, in the forest, that often bathe in water should also be able to attain salvation. The life you lead here is the same old sensuous life. The only difference is that instead of having a luxurious home and bed you live in huts and makes the hard, plain ground your bed. If this sensous life helps you to extirpate your destiny completely, then the hunters who lead a similar life, in the mountains, should also be relieved of their destiny. Just as the stain of red blood on a

pure white cloth, cannot be wiped out with the same red blood, so also the evils, which result from the desire for sweet-tongued maidens, cannot be wiped out by sexual indulgence with women. Is it sensible to try to prevent fine cloth from burning by hiding the fire within the cloth? Will the fire not consume the cloth? Likewise is it possible for you to wipe away your past sins by renouncing your homes but living in the forest with your wives? How will your sensuous life in the forest wipe out their past sins since they are the outcome of your carnal desire? You should not therefore, harbour carnal desires in your mind as a lustful monkey does. Just as the fruit drops down when it ripens, so also our physical bodies die when they grow old. Before the end, do penance by assuming the form of Arukaṉ who defeats Cupid, and who will enable you to attain the pleasures of *Swarkam* (Heaven). To know the truth is wisdom; to analyse and realize the true nature of things is knowledge; to uplift the soul by controling the five senses is good conduct. Only the attainment of these three, called *Irattiṉattirayam* can free you from your destiny.[1]

The teaching is so vigorous and so simple, that Cīvakaṉ is shown to be a master of exposition. In spite of the seriousness of the speech, it is interspersed with natural humour. Thus his humanism and humanitarianism are shown. The similes, he uses, show how careful he was in noting the routine events of the day. A teacher must descend to the level of his student, as Cīvakaṉ does when he teaches the hunter.

III (e) 2

Cīvakaṉ's advice to the hunter and the wayfarer is equally enlightening. He tells the hunter that he was destined to be born as a lowly hunter because he ate meat and drank honey and wine in his previous birth. He exhorts him to refrain from taking such things. He convinces him that meat eating will ultimately drag him into *Narakam* (Hell), whereas abstinence will lead him to Heaven where he will live as a *Tevaṉ* (Celestial man).[2]

1. Cintāmaṇi, Kēmacariyār Ilampakam, ss. 18—25
2. Cīvakacintāmaṇi, ss. 1233—1235

III (e) 3

Cīvakaṉ explains that *Tāṉam* (charity), *Cīlam* (good conduct), *Tavam* (Penance) and *Aṟivar ciṟappu* (worshiping God) be get a good destiny, to the wayfarer whom he meets on his way to *Mattimatēyam.* To give charity wholeheartedly to those who have renounced their all and do terrific penance, is *Tavam*; to refrain from taking honey, wine and meat is *Cīlam* or good conduct; to fast on the days of *Caturtaci* and *Aṭṭami* is penance; to offer flowers, incense, sandal paste and scented powder at the feet of Arukaṉ is *pūcaṉai* or worship. Those who perform these, *tāṉam, cīlam, tavam* and *pūcaṉai,* will go to Heavan where they will rule as *Intirar*: They will then become kings of this world where they will offer worship to Arukaṉ and consequently will attain Eternal Bliss.[1]

III (f) 1

Cīvakaṉ is also an adept in the art of bedecking. He is so renowned in that art that he is invited to bedeck a most celebrated dancer, Aṉaṅkamālai, by the erudite scholars who are well versed in literature, music and drama. At their request he adorns Aṉaṅkamālai with his expert hands. He ties the *paṭṭam* (an ornament for the forehead) on her beautiful forehead; he adorns her hair with garland; he decorates her breasts with scented red paste, pearl garlands and other ornaments and dresses her in robes of beautiful red silk. He adorns her ears with *Kuṇṭalams* (swinging earrings) and *poṉṉōlai* (gold leaves rolled up) and her feet with *cilampu* (anklet) and *kiṇkiṇi* (ornaments for the ankle) with such perfect artistic skill that Aṉaṅkamālai spārkles with glowing beauty. Arampai, the most beautiful celestial dancer, hangs her head in shame to see the beauty of Aṉaṅkamālai excels her own.[2]

1. Cīvakacintāmaṇi, ss. 1545—1548
2. Ibid ss. 672—674

III (f) 2

Cīvakan̲ is also an adept at making beautiful flower garlands. While he is staying in the palace of Taṭamittan̲, the king of *Mattimatēyam*, he goes to a grove one day. He is attracted by various kinds of attractive flowers. He makes a beautiful garland with those flowers which he sends to Kan̲akamālai by her attendant.[1]

IV

Cīvakan̲ is thus portrayed as a hero of exquisite beauty and as a versatile artist. The poet says, "There is no one in this world to surpass Cīvakan̲ in his extensive knowledge of the arts, in his personality, in his beauty, in the art of archery and war and in *vīṇai* music".[2]

Cīvakan̲ is so charming and so talented that even his worst enemy, Kaṭṭiyaṅkāran̲, extols his wonderful qualities when his nephew, Matan̲an̲, comes to him and tells a flagrant lie, saying that he has killed Cīvakan̲. Kaṭṭiyaṅkāran̲ is overjoyed to learn that Cīvakan̲ is dead and speaks as follows :

"Breaths there a man in this world who is equal to Cīvakan̲ in compassion, strength, prowess, knowledge, beauty, wisdom, vivacity, charity, indulgence, undying fame and in having worthy friends and well-wishers? It is a great credit to you that you have killed him".[3]

V (a)

Cīvakan̲'s undaunted spirit of courage, valour and prowess is marvellous. He defends himself from the rude hunters nonchalantly. The poet describes his fight as mere play. It should be noted

1. Cīvakacintāmaṇi, ss. 1651—52

2. "Kalaiyin̲a takalamuṅ kāṭcik kin̲pamum
cilaiyin̲a takalamum vīṇaic celvamum
malayin̲i n̲akaliya mārpa nallativ
vulakin̲i lilaiyen̲a voruva n̲āyin̲ān̲."

—Cīvakacintāmaṇi, s. 411

3. Cīvakacintāmaṇi, s. 1165

that this is his first fight. Yet he fights with the fierce hunters as if he is playing a merry game.[1]

V (b)

When the kings, who have suffered defeat in the *yāḻ* competition with Kāntarvatattai, rise against Cīvakaṉ, who has won the competition, Cīvakaṉ rushes against them as a ferocious lion attacks other roaring lions. When he goes riding in his chariot he looks like a *Kūṟṟuvaṉ* (God of Death) going to take human lives. He is enraged at the sight of his enemies and roars with angry laughter. He warns them saying "My arrows and spears are emitting fire. You who came here to enjoy the *yāḻ* music, now rise against me. Beware, you will be made impotent by my ferocious arrows and spears".

Thereupon the enemy kings retort saying that since he belongs to the merchant class he must act as wisely as the merchants do when they trade. If the merchants feel that they might incur such a great loss, that their capital itself might be endangered, they have no thought for making a profit but are only concerned that they do not lose the capital. The kings, therefore, try to intimidate Cīvakaṉ by advising him to take care of his own life, which is his capital, and to forego Kāntarvatattai, his profit. Cīvakaṉ is not cowed down by their threats. He retorts saying, "Bartering is the business of merchants, so I will offer you my arrows in exchange for your lives and your reputations". He then takes a vow saying that if he does not make them take to their heels, as the darkness disappears at the presence of the sun, his name and fame may disappear from the annals of the world.[2] To make such a vow as a challenge against the enemies is termed as *Vañciṉakkāñci* in Puṟapporuḷ Veṇpāmālai.[3]

1. Cīvakacintāmaṇi, s. 448
2. Ibid ss. 765, 767—773
3. "Veñciṉa vētaṉ vēṟṟavarp paṇippa,
   vañciṉaṅ kūṟiya vakaimoḻin taṉṟu"
   —Puṟapporuḷ Veṇpāmālai Kāñcippaṭalam, 9

V (c)

Accordingly, when Cīvakaṉ encounters Kaṭṭiyaṅkāraṉ in the battle field, he laughs angrily at him and tries to goad him with the following words: "You are nervous"[1] Thereupon Kaṭṭiyaṅkāraṉ takes a vow that he will kill Cīvakaṉ. Before he strikes Cīvakaṉ with his sword, the latter kills him with his arrow. These instances and the aforesaid fiery words of Cīvakaṉ bear testimony to his courage and valour.

VI (a)

Another admirable trait in Cīvakaṉ is his boundless compassion. The benefit of his compassion is extended not only to human beings but also to animals. When he sees the wounded dog struggling for life in the pond, he succours it. He saves a herd of elephants from the forest fire on his way to *Pallavatēyam.* He protects Kuṇamālai from the State elephant, Acaṉivēkam. On his way to *Mattimatēyam* he meets a way-farer to whom he gives his valuable ornaments. Further he preaches him philosophy for higher attainments. He explains to him, with good illustrations, the ephemeral nature of the body and exhorts him to do good acts such as *tāṉam* (charity) *Cīlam* (good conduct), *tavam* (penance) and *aṟiver ciṟappu* (worshiping God) that would yield fruit in his next birth, before it is too late. He convinces him that lust, wine and meat will beget only evil in his next birth and warns him to refrain from them.[2] Thus Cīvakaṉ helps the way-farer not only with material wealth for his worldly needs but also inculcates in his mind immortal truths for his spiritual development.

VI (b)

He takes pity on the wives of his enemy, Kaṭṭiyaṅkāraṉ whom he killed in the fight. He meets them in the palace as he enters after his glorious victory in the battle. At the sight of Cīvakaṉ they tremble with fear. They are under the impression that he, who has put an end to their lord's life, will destroy them also.

1. Cīvakacintāmaṇi, s. 2317
2. Ibid ss. 1545—1555

The poet compares their fright with that of deer when they see a tiger. Cīvakan allays their fears by saying that no harm will be done to them[1] and that they need not shed tears. He gives them a choice between living in the palace with as many comforts as they had hitherto enjoyed or taking as much wealth as they desired and living elsewhere as they pleased. It was the usual practice to arrest the wives of an enemy king and keep a watch over them to prevent any political trouble in the future. But Cīvakaṉ does not think of any contingency. On the other hand he takes pity on them and helps them to have a comfortable life.

VI (c)

Another instance that reveals Cīvakaṉ's compassionate nature is his request to his uncle Kōvintaṉ to take care of the warriors who are wounded in the battle and render them help and protection.[2] All these instances speak of Cīvakaṉ's profound compassion for humanity at large. The poet describes his spontaneous help to humanity thus: "Cīvakaṉ's munificence excels that of the *Kaṟpaka Tree* and the rain-bearing cloud".[3] Tolkāppiar calls such munificence "*Iṭaiyil Vaṇpukaḻk Koṭaiyum*".[4] (The munificence that causes his great fame to flourish for ever in this world).

VI (d)

Another magnanimous quality of Cīvakaṉ is, that he never speaks about the faults or sins of others. Cīvakaṉ's stature is heightened by this ennobling quality. Cīvakaṉ takes rest in a forest on his way to Mattimatēyam. Captivated by the charming beauty of Cīvakaṉ, a beautiful damsel, by name Aṉaṅkamāviṇai, the wife of Pavatattaṉ, attempts to seduce him but she is not successful. Subsequently, Pavatattaṉ, who is intensely grieved at the absence of his dear wife, whom he firmly believes to be highly virtuous,

1. Cīvakacintāmaṇi, ss. 2346—47
2. "eṇkoṇṭa ñāṭpi ṉirumpecciṟ paṭutta mārpar
   puṇkoṇṭu pōṟṟip puṟañceyka............"
   — Cīvakacintāmaṇi, s. 2353
3. "Kaṟpaka maramuñ cempoṉ māriyuṅ kaṭinta kaiyāṉ"
4. Tol. (Iḷampūraṇam) Puṟattiṇaiyiyal — Cūtram 17

meets Cīvakaṉ and enquires whether he has met her on the way. Cīvakaṉ simply smiles at Pavatattaṉ's implicit confidence on his wife's virtue. He never discloses that she tried to seduce him.[1] Instead he teaches him the *mantiram* (incantation) that enables him to find his wife. By the influence of the *mantiram* his wife becomes attached to her husband.

VII (a)

Cīvakaṉ marries eight wives who are all extremely beautiful and highly devoted to him. His marriage with as many as eight girls has aroused misgivings in some critics as to Cīvakaṉ's character. They consider that it is a blemish on his character to have lived with eight wives, and that it betrays his highly voluptuous nature. S. Vaiyāpuri Piḷḷai holds that Cīvakaṉ is a voluptuary. He says, "We have to consider Cīvakaṉ who loves several women, as a low man. We cannot deem him a perfect epic hero, since he is at a loss to understand true love. As far as love is concerned, we do not find perfection in Cīvakaṉ's character."[2] A careful study of Cīvakacintāmaṇi, taking into consideration the customs of the age in which it was written, will reveal that there is no justification whatsoever for Vaiyāpuri Piḷḷai's sweeping criticism of Cīvakaṉ's character.

VII (b)

The author, when he makes Kaṭṭiyaṅkāraṉ jealous of Cīvakaṉ, wants to bring out the contrast between the character of the villain and that of the hero. Kaṭṭiyaṅkāraṉ's forcible abduction of Aṉaṅkamālai lest Cīvakaṉ should get her, and his fury when Cīvakaṉ wins the hand of Kāntarvatattai and his going to the *Suyamvara* of Ilakkaṇai are purposely emphasized by our author. Compared to Cīvakaṉ, Kaṭṭiyaṅkāraṉ is an old man. That this old man should be so interested in women shows that the author considered him a voluptuary rather than Cīvakaṉ.

1. Cīvakacintāmaṇi, s. 1599
2. S. Vaiyāpuri Piḷḷai, "Kāviya Kālam," p. 185

VII (c)

It is not clear what Vaiyāpuri Piḷḷai means by the term voluptuary. In a society where poligamy is allowed, nobody can take objection if a man has a number of wives, provided that he shares his love equally among all of them without giving any of them cause for complaint. The equal distribution of love is almost an impossibility but that Cīvakaṉ succeeded in this impossible task shows his greatness. A critic must take into consideration the normal standards of the society which the story describes. To apply modern standards or individual opinions to a different society is an anachronism in criticism. It was at one time thought that the man who had a number of wives had a special claim to be called a real man. However Cīvakaṉ was also not only great from the physical point of view, but he was great, as we have already pointed out because of his moral and mental grandeur which made it possible for him to equally distribute his love amongst his eight wives.

VII (d)

Modern psychology is against the suppression of any passion. Giving play to all the passions so as to create a harmony between them is the best way to escape from the voluptuousness and to develop a perfect personality. The controlled enjoyment of sexual love, inspired by equal consideration for all his wives in a society having a great regard for polygamy speaks of his greatness, mental, moral and physical.

Utayaṇaṉ, the hero of Brhatkata was considered to be a hero, in his time, even though he had more than one wife. The number of marriages in that work, as in ours, are, in a sense, necessities. One may speak in terms of fate. The Cōḷās, as well as Utayaṇaṉ's minister and the kings of the west believed in a'liances of states through marriage. Anyone who has studied the history of the later Cōḷās will appreciate this point. Cīvakaṉ's marriages like Utayanaṉ's are not only justified in terms of love but also for reasons of state diplomacy. However we cannot say that any of Cīvakaṉ's marriages were only contracted for diplomatic reasons. The love element was paramount in every marriage.

VII (e)

Jainism came to be regarded as a philosophy of negation not meant for kings. Tiruttakkatēvar chose the story of Cīvakaṉ to disprove this assumption. Here in the story we are shown the difference between Caccantaṉ who, in spite of all his perfection falls a prey to sexual love, and Cīvakaṉ escapes that danger by his controlled and harmonious enjoyment of sexual love. Cīvakaṉ is always governed by his moral sense of what is fitting and, thereby slowly develops towards the Jain goal of perfection. Here is the philosophy of temperance or the conquest of passions through natural and temperate enjoyment. Cīvakaṉ is always the master of his passions, never their slave. There is no bar to any enojoyment, if the man is always the master and not the slave of his emotions. It is therefore possible for a king to be a Jain and in the end to attain perfection.

VII (f)

Tamil literature speaks of *Akam* and *Puṟam*, as the two great aspects of human life. It is not necessary for us to embark on an elaborate discussion of these terms. It will be sufficient for our purpose if we roughly take *akam* to mean love and *puṟam* to mean war.

Our author, in keeping with traditions of the later Cōḻās, as is proved by the *Meykkīrttis*, describes every aspect of life as a kind of marriage. Marriage is something which unites two complementary personalities which thus become harmonized into a complete unity. From this point of view man adopts and assimilates various aspects of nature and society and is in turn, shaped by them. A man reads, and his successful education is a glorious marriage between him and learning; and learning, according to Indian tradition, is spoken of as the Divine Lady of the Tongue (*Nāmakaḷ*).

The conquest of the territory by a king can be spoken of as a marriage wherein he woos the land, conquers it and becomes its lord and lover. The attainment of great worldly wealth culminating in the imperial coronation is also spoken of as the wooing of the Goddess of wealth, (marrying her and loving her deeply). Simi-

larly the burden of waging war and the burden of ruling a state cease to be arduous when they are approached with devotion and with the idea of expanding one's personality. The conquest of kingdoms is not necessarily inspired by feelings of self-aggrandizement. It can be inspired by feelings of justice and love for people who are suffering under the rule of a tyrant. Love of wealth can also be inspired by a feeling of righteousness. Cīvakaṉ who had learnt to distribute his love equally amongst his wives, can be expected to be equitable and just in other things. When a good king conquers a country, Tamil poets say that the Divine Lady of the world is embracing the righteous king. Wealth and Empire, according to Indian traditions are personified as the Lady of Supreme Wealth, and a coronation is a marriage with this Lady of Wealth.

Even the spiritual life by which one attains salvation and perfection is spoken of in terms of this universal love; for in the best sense of the term, universal love becomes perfect only in salvation. Through salvation ties of kingship and love disappear. The soul actually reaches the monogomous state by leaving behind its polygomous tandencies, so to say, in all aspects of life. Therefore *mōksha* is spoken of as the unique and only woman *Kēvalasri.* Besides Cīvakaṉ's eight marriages, we are told of his friend's marriage to Kōvintaiyār. It is Cīvakaṉ who wins Kōvintaiyār but he gives her to Patumukaṉ because she is not suitable for him. This sacrifice shows that Cīvakaṉ is not voluptuous, and that he can control his passions according to the dictates of his social consciousness. Here is then the marriage of his self to the social consciousness. In addition to these nine real marriages we have already described Cīvakaṉ's marriage with Learning or Nāmakaḷ, with Victory spoken of as Maṇmakaḷ, with Imperial wealth spoken of as Pūmakaḷ and with salvation or Mutti. Hence the book is known as *Maṇanūl,* the book of marriages.

From an another point of view, that is from the objective point of view all these marriages can be looked upon as conquests or victories. He overcomes difficulties and in that way becomes more nearly perfect. *Vākai* or victory is the victorious perfection of personality in one's own world. Education is also a victory over ignorance until finally one has control over all knowledge.

Conquest in real war is real victory. The coronation is the final consummation of this kind of war. *Mōksha*, or *Mutti*, is beautifully described by Tēvar, the author, as a war against the evil forces of nature and passion wherein Jinahood is the real victory. Taken along with these allegorical and real wars, the actual or literal marriages, are also part of this aspect of war. It is not that this war is figurative. He has to win, sometimes battles, sometimes competitions and sometimes combat and other dangers before the marriages are effected.

The author by thus intermingling the literal marriages with the figurative marriages has achieved a great harmony not only in the story but also in the personality of the hero.

VII (g)

It is unfortunate that Mr. Vaiyāpuri Piḷḷai has missed all the poetic nuances of the author. Let us now further examine the social conditions of Tiruttakatēvar's times and also the events that led upto Cīvakaṉ's marriages. Before considering these facts we must point out that astrology is often used in the story to prophesy the marriages (For instance the marriages of Vimalai, Kēmacari are thus foretold). Astrology thrives in a society where there is a firm belief in fate or *Karma.*

VIII (a)

The Jains believed in *Karma* and predetermination. The glory of Cīvakaṉ is that he finally escapes this *Karma.* Cīvakaṉ, according to our author, is the ideal Jain King. The attempt, by our author, to portray the king as a believer in *Ahimsa* has a modern value in this age of Mahātmā Gāndhi. The battle, which Cīvakaṉ fought with the hunters and won, appears at the very beginning of the epic, soon after he finished his education through which he had been prepared for this life by his master Accaṇanti. Not a man was killed, even though Cīvakaṉ was one against many, yet the hunters were routed in battle and they had to flee for their lives.

VIII (b)

Next is his encounter with the rogue elephant of the state, when he saves Kuṇamālai. Even under these conditions he is cool and collected. In spite of the terror and confusion he observes Kuṇamālai's posture and movements, the expression of her emotions and later on paints a beautiful portrait of her. He does not kill the elephant. Here again his *Ahimsa* is in action. Kōvalaṉ behaves in the same manner when he saves an old Brahmin from an elephant. There is a difference—newly born love ,inspires Cīvakaṉ's action whilst Kōvalaṉ is inspired by sympathy. In both cases there is a spirit of self-sacrifice, a real heroism. One has to contrast these episodes to the way in which Eṟipattar saves a Brahmin from an elephant in Periyapurāṇam. He rushes and kills the elephant with his battle axe, even though the Brahmin had escaped before he came on the scene, and the only damage done is that the flowers meant for worship are scattered on the street. Here we find a real contrast to the way of *Ahimsa*.

The king's men come to imprison Cīvakaṉ. He wants to fight but his foster parents advise him not to do so. He therefore calls for the assistance of his divine friend who carries him away through air. It is not clear whether *Ahimsa* would have succeeded here.

VIII (c)

He meets the enemy kings on the battlefield once in the *suyamvara* of Kāntarvatattai and vanquishes them. He finally meets Kaṭṭiyaṅkāraṉ. This is the one place where there is death—in fact a number of deaths. It is not really a war against a king but a punishment inflicted on a criminal and his associates by the true king. Till society completely changes, there is room for punishment, even capital punishment, in the world of *Ahimsa*, especially when the murderers attempt to kill the good men because of their desire for self-aggrandisement. This is, as Tiruvaḷḷuvar states, like removing the weeds from a paddy field. Cīvakaṉ bears no ill-will and harbours no vengeance, and his conquests are all in the interest of the society and the people. Our author shows that even for believers in *ahimsa*, it is not possible to lead a life of

ahimsa when one's duty demands that evil must be punished. *Ahimsa* is on trial but perfect operation is seen only when Cīvakaṉ revolutionises the whole of the society under his rule into a society of *ahimsa*. He behaves like a father to his people and the rod of chastisement atrophies and dies.

The poet describes, very briefly, the benign reign of Cīvakaṉ after he becomes king. He orders that all the prisons in his state should be demolished. He exempts his subjects from the payment of tax for a period of sixteen years. He also allows exemption of taxation for the lands of temples, for the lands of astrologers, and the Vēdic Brahmins in addition to the lands that are customarily exempted from taxation. He extends monetary help and shelter generously to those who are blind and diseased and also to those who are deserted by their husbands. His land is compeletey rid of enemies, diseases and poverty. Prosperity and happiness reign supreme there.[1] If he is a loving husband, he is also a loving son—full of love and reverance for all. He is just to all. The fact that he treated his wives equally, leads us to believe that in his other relationship he was equally just and loving.

VIII (d)

Every maiden, whom he marries, is overwhelmed with love as soon as she sees him. Only after realising her true love does he reciprocate in a spirit of chivalary. The story of each of his marriages exposes this fact very clearly. There is not a single instance to prove that Cīvakaṉ actuated by passion or love, voluntarily offers his love to any of the maidens, as we shall see from the study of human characters. It is because of astrological predictions or as result of Cīvakaṉ's success in feats of bravery or skill that he marries each of his wives.

VIII (e)

We have already seen that the Cīvakacintāmaṇi was written in the beginning years of the 10th century. The author Tiruttakka-

1. Cīvakacintāmaṇi, ss. 2372

tēvar is believed to have been born and to have lived in *Cōḻanāṭu.*[1] In his commentary on staze 3143 the commentator Naccinārkkiniyar referring to the author Truttakatēvar states that he was born in "*Cōḻar kulam.*" U. V. Sāminātha Aiyar also holds that Tiruttakkatēvar belonged to *Cōḻar kulam.*[2] It is but natural that the epic poet incorporates in his work the accepted customs and manners that were in vogue during his age. While he does so, he idealises suitably. From about the beginning of the 9th century A. D. the *Cōḻanāṭu* had been under the rule of the later Cōḷā kings. Each king had many wives. K. A. Nīlakaṇṭa Sāstri writes in his history of the Cōḷās, "Parāntaka I (A. D. 907-955) had many wives, of whom the names of no fewer than eleven occur in his inscriptions.[3]

"Rājarājā I, (985-1014 A. D.) had a number of wives......... The queens mentioned in his inscriptions as making gifts to temples and in other connections number about fifteen."[4] Rājēndrā(1012-44) had four wives. Their names are Tribhuvaṉa or Vāṉavaṉ-Mahādeviyār, Mukkōkkiḷāṉ, Pañcavaṉ Mahādēviyār, and Vīramādēvi.[5] It is therefore an historical f?ct that it was the custom, to marry several wives during the era of the later Cōḷā kings. The Cīvakacintāmaṇi must have been written during the rise of the later Cōḷās. There is every justification for Tiruttakkatēvar's portrayal of an epic hero who has eight wives as it was the custom in his age. To call one, who has several wives, a volupuary is not fair. Should we consider that all the later Cōḷā kings, who had many wives were voluptuaries? There was probably full justification for marrying several wives in those days. There were frequent wars and a large number of warriors died in the battle field. Consequently the number of men was much lower than the number of women, and the society adopted polygamy so that no woman was left uncared for. Though virtue is to a large extent allied to spirituality, it will not be unreasonable to extend its suzerainty to that which yields immense benefit to the humanity at large.

1. U. V. Sāminātha Aiyer, Introduction to Cīvakacitāmaṇi, 5th Edn. p. 22
2. Ibid
3. K. A. Nīlakanta Sāstri, The Cōḷās, 2nd Edn., p. 134
4. Ibid p. 186
5. Ibid p. 228

VIII (f)

Further, as we have discussed in one of the previous chapters, it is Tiruttakkatēvar's conviction that for the maturity of one's soul one should enjoy and experience earthly life to the fullest extent. To substantiate this truth he has created a hero who leads a life of pleasure with his eight beautiful consorts for thirty long years. As a consequence of his thorough enjoyment of this earthly pleasure, its transient nature is gradually revealed to him and he ultimately renounces the world.

VIII (g)

Although he is steeped in pleasure, he never loses his balance of mind. He never falls a prey to passion. On the contrary, he conquers it. Every love episode substantiates this fact. There are many more proofs to substantiate the fact that Cīvakaṉ was not a mere slave to passion. Aṉaṅkamālai, an accomplished dancing girl of bewitching beauty, whom Cīvakaṉ adorns skilfully with valuable ornaments and garlands, falls madly in love with him. She casts amorous glances at him. She tries her utmost to make him susceptible to her charms,[1] but Cīvakaṉ remains unyielding to the last.

At a grove in *Cantirāpam*, the capital city of Pallavatēyam, Cīvakaṉ witnesses a dance recital by Tēcikappāvai, a charming courtesan. As she sees Cīvakaṉ she is enamoured of his pleasing personality. The poet says, "She drinks his beauty with her eyes. She is so stirred with love that she misses her dancing steps. Then she stands staring at him. As she does so, tears fall on the nipples of her breasts".[2] Here again Cīvakaṉ is firm, and does not yield to temptation.

His unyielding attitude to Aṉaṅkamāviṇai's attempts to seduce him is another proof to substantiate that he is not a voluptuary.

1. "Āṭavar maṉaṅka ḷeṉṉu maraṅkiṉmē laṉaṅkamālai
āṭināḷ muṟuva leṉṉun tōḷiyai yaiyaṉ kāṇa
ōṭari neṭuṅka ṇeṉṉu mōlaiyai yeḷuti viṭṭāḷ
vāṭiya vāṟu nōyu muraittuvār koṭiya nāḷē."
—Cīvakacintāmaṇi, s. 683

2. Cīvakacintāmaṇi, s. 1258

VIII (h)

All his eight marriages take place within a period of one year. He stays with each of his wives for only a few days during this one year. A few days after his marriage to Kāntarvatattai, he saves Kuṇamālai from the elephant Acaṉivēkam, and consequently he marries her. Shortly afterwards Cīvakaṉ is rescued from Kaṭṭiyaṅkāraṉ's men by Cutañcanaṉ who takes him to the celestial city. Subsequently he marries Patumai at Pallavatēyam and leaves her after staying with her for two months. He marries Kaṉakamālai and stays another two months with her. He leaves Vimalai two days after his marriage to her. He stays with Curamañcari for only one day. Why should he thus leave them and cause them so much suffering? Cīvakaṉ is always conscious of his main duty, namely, to avenge his father's death and regain his kingdom from Kaṭṭiyaṅkāraṉ. He is also conscious of the fact that his father brought about his own tragic end because he surrendered to passion. Every time he marries he is careful not to succumb to passion as his father did. This consciousness prevents him from becoming a slave to passion and serves as the driving force for the fulfilment of his duty. We of modern times may not understand Cīvakaṉ's acceptance of all challenges of war and arts in a spirit of bravado knowing fully well that if he wins he will have gained another wife. One may wonder whether real love can blossom in such a sphere of bravado, especially in the way in which Cīvakaṉ wins Curamañcari's heart.

We must remember that in the society in which our author lived, such events were commonplace. If the story of Cintāmaṇi is to be believed, Cīvakaṉ had such a large capacity for loving, that he loved all his eight wives equally.

It may be difficult for us of the twentieth century, believing, as we do in the equality of the sexes, to appreciate Cīvakaṉ's love, but the characters must be judged within the background created and believed in by the author.

VIII (i)

To accuse Cīvakaṉ, therefore, of being a voluptuary or a low man as far as his sexual life is concerned is not fair. Cīvakaṉ's marriages with eight wives are quite justified by circumstances.

Although Cīvakan̲ was not conscious of the fact that his marriages would help him to increase the strength of his army, Fate decreed that it should be so, and they proved to be of great political value. To fight against Kaṭṭiyaṅkāran̲, a mighty monarch, to recover his kingdom, Cīvakan̲ requires material help in abundance. His marriage alliances with kings and wealthy merchants are sources of very great strength to him. Cīvakan̲'s mother, Vicayai herself approves of his serveral marriages. She says, "To marry the daughters of those who are very wealthy and strong is the accepted custom of the kings".[1]

VIII (j) 1.

Cīvakan̲'s love for his mother is boundless. He does not know her whereabouts until his companions meet him at Ēmamāpuram, where he is staying with his fifth wife Kan̲akamālai. They tell him of their meeting with his mother Vicayai, on their way to the hermitage in *Taṇṭakāraṇiyam*. He is overwhelamed with grief to learn that she is leading the life of a recluse in the jungle. He immediately takes leave from Taṭamittan̲ and Kan̲akamālai and rushes to *Taṇṭakāraṇiyam* with his companions. He approaches his mother with folded hands and falls at her feet. With parental love surging in her heart, Vicayai embraces him ardently. She repents having left him in the graveyard and curses hereself saying that she is a hard-hearted woman. Cīvakan̲ consoles her. He tells her that she was put to untold sufferings only on account of his birth. Their meeting is a touching sight of true love. The poet compares their meeting to the blending of two oceans of love.[2] Vicayai asks Cīvakan̲ to fight his enemy Kaṭṭiyaṅkāran̲ and kill him with the help of his uncle Kōvintan̲. Cīvakan̲ assures her that he will carry out her injunctions.

Cīvakan̲'s true love for his mother is still more discernible when she courts renunciation and parts with him. He begs his mother to remain in his city so that he may often be able to see him. Pammai, a recluse in the hermitage, speaks for Vicayai, because

1. Cīvakacintāmaṇi, s. 1919
2. "Aṅkiraṇ ṭar̲pu mun̲n̲ī ralaikaṭal kalanta tottār"
—Cīvakacintāmaṇi, s. 1910

the latter is not permitted to speak according to the principles of renunciation. Pammai tells Cīvakaṉ that since Vicayai has renounced everything in the world, she disowns him also. Cīvakaṉ is shocked to hear this, and sobs bitterly shedding torrents of tears.[1]

VIII (j) 2

Cīvakaṉ loves Nantaṭṭan, the son of his foster-parents, immensely. When he renounces, he first offers his throne to Nantaṭṭaṉ, although he has got sons of his own to inherit the throne. His love for Nantaṭṭan is so intense that he sincerely acclaims him to be his own brother, and therefore he offers the throne to him. Nantaṭṭan, who greatly loves Cīvakaṉ in return rejects the offer and prepares to renounce along with Cīvakaṉ.

VIII (j) 3

Cīvakaṉ always treats his elders with great reverence. He obeys them implicitely. He fulfils the promise to his teacher Accaṇanti that he will not rise against Kaṭṭiyaṅkāraṉ till a period of one year has elapsed. When Kaṭṭiyaṅkāraṉ's men arrest him, he controls his rage, because his foster parents advise him not to be aggressive towards the king. When his mother orders him to fight against his enemy he readily obeys her and makes preparation for the fight. These instances speak of his utmost reverence for elders.

IX (a)

Cīvakaṉ's predilection for spirituality is evident even from the beginning of his career. His spiritual progress and perfection should be studied. According to the author every event in his life leads to his final consummation. His teacher is a great Jain and he has bequeathed his spiritual knowldge to Cīvakaṉ. His spiritual progress may be looked upon as the perfection of Cīvakaṉ's personality. The Jain's believe in predetermination, that secure perfection. One must be born in a suitable environment in respect of time place and society.

1. Cīvakacitāmaṇi, ss. 2642—43

One must have suitable family, and parents, suitable teachers and friends. Cīvakaṉ has the good fortune and his life is thus a journey to that predetermined end—predetermined by his own actions and efforts. Determinism however is not so much emphasised as the hero's efforts and achievements in the physical, mental and spiritual conflict. His non-violent fight against the rude hunters, his succour to the dog beaten by the Brahmins, his teachings to the hunter,[1] his devotional songs in praise of Lord Arukaṉ at the Mountain of *Araṇapātam*[2], his religious preachings to the ascetics (*munivers*) of Cittirakūṭam[3], his philosophical teachings to the way-farer[4]— all these instances betray that the mind of Cīvakaṉ is tending towards a higher life.

The thirty long years of material life which he enjoyed to the fullest extent has matured his mind. His mind is now ripe for higher attainments. Therefore, the trivial sight of the gardener snatching away the jackfruit from the monkey, opens his eye of wisdom which enables him to realise the ephemeral nature of this mundane world and the value of Eternal Bliss. A desire to renounce the world takes root in his mind. He does not yield to temptation when charming women cast amorous glances at him. On the other hand the desire for renunciation grows stronger and stronger.[5]

He goes to the temple of Arukaṉ and offers prayers, singing in praise of the Lord. He then meets two Cāraṇars (Celestials) under the *Acōka* trees at the temple and pays homage to them. He begs them to bless him so that he may do penance and attain salvation. One of the Cāraṇars explains to him the value of the human birth (*peṟutaṟkarumai*), the transient nature of the worldly life (*nilaiyāmai*), the untold sufferings that are inflicted in Hell (*Narakakatit-tuṉpam*), the pangs of those who are born as an animal (*Vilaṅkukatit-tuṉpam*), the pangs of human beings (*Makkaḷ katittuṉpam*) and celestials (*Tēvakatit-tuṉpam*). He emphasises the value of True Wisdom (*Naṟkāṭci*), good conduct (*Cīlam*), charity

1. Cīvakacintāmaṇi, ss. 1235—36
2. Ibid ss. 1242—47
3. Ibid ss. 1426—36
4. Ibid ss. 1543—56
5. Ibid s. 2732

(*Tāṉam*) and Eternal Bliss. He then narrates the story of Cīvakaṉ's previous birth. He tells Cīvakaṉ that he (Cīvakaṉ) has been separated from his parents and relatives in this birth because in a previous birth when he was a prince by name Acōtaraṉ of Tāṭaki Nāṭu, he had separated the fledgelings of an *aṉṉam* (a swan) from its parents. This reference to the past birth is one of the characteristic features of Jain stories.

IX (b)

Cīvakaṉ hands over the throne to his eldest son Caccantaṉ and makes Cutañcaṇaṉ, the son of Kuṇamālai, the prince. He advises Caccantaṉ to distinguish himself as a just ruler, after delivering a discourse on righteous ruling. He then reveals to his wives his determination to renounce the world. Their sorrow knows no bounds. The whole country is immersed in profound grief. He gives away his wealth and valuables generously to the needy people. He makes obeisance to his mother, and then gets into a palanquin.

The celestials (*Tēvar*) carry him away to a temple of Arukaṉ (*Jinālayam*), where Cīvakaṉ sees Sri Vartamāṉa Swāmikaḷ, who is the Twenty fourth Tīrttaṅkarar, and worships him. Cīvakaṉ tells him of his determination to renounce the world. Sri Vartamāṉa Swāmikaḷ blesses him and approves his decision. Cīvakaṉ worships him, singing in praise of him, and then arrives at a grove. He strips off the ornaments and clothes from his body, and then shaves off his tuft of hair. He starts his penance by standing on the top of a mountain. He stands motionless in lightning and thundering rain for a period of four months. For the next four months he fasts and is assailed by biting chill winds, but he still stands there with unflinching spirit. He thus exposes himself to the onslaughts of the six seasons of the year, and conquers them. He fasts vigorously at the same time. His wives and his companions climb the mountain and offer him food as alms. He takes only a little food just enough to sustain life, and rejects the rest by making signs with his hand. Thus he brings his penance of one year to fruition.

He extirpates his good and evil destinies (*iruviṉai*) by his true wisdom (*meiñaṉam*), by his act of protecting other beings

(*iṉṉuyirōmpal*), by the purity of his mind (*naṟcintai*), by his compassion (*karuṇai*), good conduct, (*cīlam*), and true knowledge (*meipporuḷ*).[1] He completely curbs his anger (*kurōtam*), pride (*māṉaṉ*) deceit (*māyaṉ*) and greed (*ulōpaṉ*). He never allows himself to be swayed either by sleep with easy awakening (*niṭṭai*) or by sleep while sitting or standing (*pracalai*).[2] He strictly adheres to the precepts of the holy scriptures and ultimately attains Divinity through his great mastery of the infinity of knowledge (*Anantañāṉam*), infinity of intuition (*Ananta Tarisaṉam*), infinity of energy (*Ananta vīriyam*) and infinity of pleasure (*Ananta cukam*).[3] The celestials (*Tēvar*) fall at his feet and worship him. Cīvakaṉ attains salvation by conquering the four kinds of *viṉai* (*karma*) viz., *vētanīyam* (feeling producing)[4], *āyusyam* (longevity-determining), *nāmam* (body building), and *kōttiram* (status-determining).[5] This is the usual way in which the attainment of salvation is described in Jain works but our author has made this spiritual pilgrimage to salvation very poetic by describing it as a kind of epic war of universal significance—a war which is only an allegory for the spiritual struggle.

IX (c)

Thus the story of Cīvakaṉ's attainment of salvation is an awe-inspiring one. The ordeals that he undergoes are staggeringly arduous. The tenacity with which he accomplishes them thrills us. Cīvakaṉ's renunciation is the greatest victory which he has ever won. It takes place without any struggle or conflict in his mind.

Even the Buddha had some mental conflict at the time of his renunciation. Buddha left his palace in the night unseen by any of his people, even by his wife.

1. Cīvakacitāmaṇi, s. 3074
2. Ibid
3. Ibid s. 3082
4. "The type of karmic matter that holds up the natural bliss and produces earthly pleasure and suffering."
   —Nathmal Jatia, Studies in Jaina Philosophy, p. 2_2
5. Cīvakacitāmaṇi, s. 3114

"Then, lighly treading where those sleepers lay,
Into the night Siddartha passed".[1]

He went away stealthily because, he was afraid that if his dear wife and other people were to know of his renunciation, their profound feelings of love would perhaps deter him. He saw his wife sleeping and struggled not a little to part with her. His love for her was so profound. The following lines of Edwin Arnold well portrays the touching scene of his parting.

"Oh, summoning stars! I come! Oh mournful earth!
For thee and thine I lay aside my youth,
My throne, my joys, my golden days, my mights,
My happy palace—and thine arms, sweet Queen!
Harder to put aside than all the rest!
Yet thee, too, I shall save, saving this earth;
And that which stirs within thy tender womb,
My child, the hidden blossom of our loves
Whom if I wait to bless my mind will fail.
Wife! child! father! and people! ye must share
A little while the anguish of this hour
That light may break and all flesh learn the law.
Now am I fixed, and now I will depart,
Never to come again, till what I seek
Be found—if fervent search and, strife avail!
* * * *
And thrice he made to go, but thrice came back,
So Strong her beauty was, so large his love."

These lines elucidate how the Buddah had struggled hard to extricate himself from the bonds of love (*pāsam*). But Cīvakaṉ's renunciation takes place without any such struggle or conflict in him.

One has to emphasise the spirit of humanism which runs through the epic. Renunciation here is not a mere negation—a refusal to live in this world, but a positive perfection which is a natural consequence of a full life, just as hunger is appeased by a

1. Sir Edwin Arnold, The Light of Asia, Book the Fourth, p. 66.

full meal. When a good life is enjoyed to the fullest extent, all desires are fulfilled and there is nothing more to wish for.

The hungry man eats well and he is no longer hungry. Some people are so enamoured of wordly life that they get entangled in it. Others like Cīvakaṉ go through life seeking a higher meaning without the aid of any artificial abstinence or hatred.

The incident of the gardener snatching away the jackfruit from the monkey in the grove makes Cīvakaṉ realize the transient nature of the wordly life, and consequently he makes up his mind to renounce it. He reveals his intention to his wives, who unable to bear the separation from him fall on the ground and weep bitterly.[1] They wail aloud uttering that Cīvakaṉ is not justified in forsaking his dear wives for the sake of renunciation.[2] Their wailing is so touching that it melts the stones and trees. The other ladies of his palace also weep. The poet compares the sound of their wailing to that of the ocean.[3] All the people of his city are also deeply grieved, and the city presents a scene of utter desolation.[4] Cīvakaṉ's mind never falters, nor is there any turmoil in his mind. His mind is very calm and serene. He preaches to his sorrowful wives, the true value of penance and Eternal Bliss. His words of wisdom take root in their minds and ultimately they also resolve to renounce the world.

Unlike the Buddha, who left home stealthily unseen by his people, Cīvakaṉ faces all odds that stand in his way of renunciation, unperturbed in the least, and overcomes them with his supreme power of spiritualism, which is so great as to bring his wives also under its divine influence.

IX (d)

Tolkāppiyar states that the hero and heroine, who marry and enjoy the temporal pleasures, and have their coveted offsprings,

1. Cīvakacintāmaṇi, s. 2945
2. Ibid ss. 2956—63
3. Ibid ss. 3964—66
4. Ibid ss. 2971—81

and live gloriously should ultimately renounce this life. They should contemplate on the instability of riches and youth and strive to attain Eternal Bliss.

> "Kāmañ ca͟n͟r͟a kaṭai-k-kōṭ kālai
> Ēmañ ca͟n͟r͟a makkaḷoṭu tuva͟n͟r͟i
> Ya͟r͟ampuri cu͟r͟͟r͟amoṭu kiḷava͟n͟uṅ kiḷattiyum
> Ci͟r͟antatu payi͟r͟͟r͟a li͟r͟antata͟n͟ paya͟n͟ē."[1]

The life of Cīvaka͟n͟ and that of his wives accord well with this principle of Tolkāppiyam. To all intents and purposes Cīvaka͟n͟ is a hero of magnificent personality who has few parallels in the annals of epic poetry, in that his personality represents a natural perfection in spite of his having experienced full emotional expression.

1. Tolkāppiyam, Ka͟r͟piyal, Cūtram, 51

7

The Hero and the Villain

C. KAṬṬIYAṄKĀRAṈ

I

Life is full of pleasure and pain, good and evil, virtue and sin. It is of sustained interest by virtue of this diversity. This diversity, we may say, is the spice of life.

Poems in general, and epic poems in particular mirror the nature of real life, but they do not reflect real life in its naked form. The content of a poem is the idealization of real life. The poet's aim is not to give us a picture of actual life; he wants us to see things and events through his mind after they have been so recast by the mould of his ripe wisdom that they serve as instruments for our higher attainments. He lays down what life ought to be, through his picture of life as it is.

Tiruttakkatēvar through the creation of multifarious characters shows us the life that ought to be followed by every individual. By creating a character, who is an embodiment of evil, the poet not only infuses interest in the story but also portrays a life which is a combination of good and evil, pleasure and pain. Imagine the story of Cīvakacintāmaṇi without Kaṭṭiyaṅkāraṉ. Will it not be dull and dragging, unreal and unnatural? The character of Kaṭṭiyaṅkāraṉ, in fact, enhances the interest of the story not a little. He serves as the foil to the hero. He is the villain in the drama of this epic.

II

Kaṭṭiyaṅkāraṉ is Caccantaṉ's chief minister and the king imposes implicit confidence in him. Kaṭṭiyaṅkāraṉ earns the king's affection and confidence by agreeing with the king's thoughts, words and deeds whether they are right or wrong. On the other hand, Nimittikaṉ, one of the good and truthful ministers of the king, is not trusted by the king as much as Kaṭṭiyaṅkāraṉ. Nimittikaṉ, who is sincerely interested in the welfare of the king and the country disagrees with the king whenever he feels that the king is wrong and persistently counsels him to adopt the right course of action. Nimittikaṉ's attitude is, perhaps misconstrued by the king; and hence he does not confide in him as much as he does in Kaṭṭiyaṅkāraṉ who is a hypocrite. That many are deluded by hypocrites is not an uncommon fact in daily life. Scoundrels who pretend to be very good are taken into confidence whilst sincere well-wishers who are forthright in thought, word and deed are despised.

Thus Kaṭṭiyaṅkāraṉ succeeds in currying the king's favour. He does anything that pleases the king. He wins many battles for him. The king therefore loves him as dearly as his own life. When Caccantan, who loses himself in overwhelming sexual passion, decides to relieve himself from the burden of his state duties, he entrusts the entire administration of his country to his favourite Kaṭṭiyaṅkāraṉ. Even though Nimittikan and another minister Uruttiratattaṉ try to warn Caccantaṉ, he will not change his mind. He praises Kaṭṭiyaṅkāraṉ referring to his victorious battles in the past and justifies his act of entrusting the kingdom to Kaṭṭiyaṅkāraṉ thus:

"In gratitude for his service I have honoured him by entrusting the entire administration of my country to him. Let him do as he likes. I do not care what he does"[1].

Caccantaṉ also chides Nimittikaṉ, because he thinks that Nimittikaṉ is jealous of Kaṭṭiyaṅkāraṉ. All these points show the great confidence that the king reposes in Kaṭṭiyaṅkāraṉ.

1. Cīvakacintāmaṇi, s. 205

III

Kaṭṭiyaṅkāraṉ very artfully makes use of the confidence reposed in him for his own ends. When the king discloses his intention of transferring the state's responsibility to him, he pretends to be unworthy of such a high status. He says to the king in his own hypocritical way, "If you benevolently transfer your power and your status to me it will look as if the flower-decked seat, which is placed on the back of the elephant, is taken off and put on the back of a wretched dog".[1] These humble words increase the king's confidence in Kaṭṭiyaṅkāraṉ still more. The king exhorts him not to reject his offer. Thereupon Kaṭṭiyaṅkāraṉ expressess his acceptance by saying, "My lord, be with your charming wife enjoying her beauty. I will shoulder the responsibility of ruling the country righteously".[2] The depth of Kaṭṭiyaṅkāraṉ's villainy is revealed by the depth of king's confidence in him.

Soon after Kaṭṭiyaṅkāraṉ takes power, his villainy emerges. He forgets all the king's kindness to him and the honour which he bestowed on him. Only when a man is placed in a position of authority and possesses full powers to do or undo, is his true character released from the depth of his mind and displayed in its true colours. Shakespeare affirms the truth of this statement stating metaphorically "the bright day brings forth the adder".[3]

Kaṭṭiyaṅkāraṉ thinks that he is the mightiest of all men because he is the sole master of his state. All his evil tendencies which have been dormant hitherto are now brought into play. He wants to gain the throne for himself. To achieve this end, he makes up his mind to murder the king. He concocts a cunning story. He tells the other ministers, that God appears before him day and night and orders him to kill the king. The ministers are terribly shocked to hear these words from him. A minister, by name Tarumatattaṉ, explains to Kaṭṭiyaṅkāraṉ, how sinful it is even to entertain such a treacherous thought in one's mind. But Kaṭṭiyaṅkāraṉ's evil mind is not influenced by such arguments. His flint-like heart hardens.

1. Cīvakacintāmaṇi, s. 202
2. Ibid s. 204
3. Shakespeare, Julius Caesar. Act II, Scene I

He becomes wild with rage and cries, "Let the king go to Heaven and rule over the celestials there. I am determined to rule this earth and make it prosperous". He makes generous gifts to all those who support him in his abominable plan. He makes a surprise attack on Caccantaṉ and kills him. This is the worst form of treachery that can be imagined. Kaṭṭiyaṅkāraṉ has killed the very lord who has always been his gracious benefactor. Can we imagine a more hideous act of treachery than this? This atrocious treachery of Kaṭṭiyaṅkāraṉ betrays his evil mind in its true form.

IV (a)

Kaṭṭiyaṅkāraṉ does not know that Cīvakaṉ is the son of Caccantaṉ till the last moment. He comes to know of it just before his death. It is only because of Cīvakṉ's glorious deeds that Kaṭṭiyaṅkāraṉ wishes to kill him. He is so jealous of him. This shows the height of his villainy. If he had known the truth his villainy may be justified on grounds of self defence. The absence of any such justification exposes him as a man with a lurking inferiority complex which cannot bear to see another man become great. He perhaps sees the danger which such a man could create and therefore wants to guard against any exhibition of greatness. The villain cannot bear others become great, because of his corroded heart. Every heroic act performed by Cīvakaṉ intensifies his jealousy. His warriors who attack the hunters to recover the cows of the *āyars*, are routed. On learning this, Cīvakaṉ rushes to the hunters and defeats them by putting up a glorious defensive fight. Instead of feeling proud of Cīvakaṉ who has restored the cows to the *āyars* by this herioc deed, Kaṭṭiyaṅkāraṉ gets exasperated. He is very angry when he learns that Cīvakaṉ has defeated the hunters without injuring any of them. He cannot bear the thought that the victory that was impossible for his mighty warriors could be acheived so easily by Cīvakaṉ in such a glorious way. To feel happy and rejoice over another's great deeds is the innate nature of good men. But men of evil nature will burn with jealousy at other's meritorious deeds and will await an opportune moment to destroy them. We have already quoted the poet's description of Kaṭṭiyaṅkāraṉ's mind being tortured by jealousy at Cīvakaṉ's victory over the rude hunters. He compares his pangs of jealousy to the shooting pain caused by the head of a spear which has snapped off and buried itself in a wound which has

been inflicted by a sword.[1] The intensity and vehemency of Kaṭṭiyaṅkāraṉ's jealousy is well brought out by this description.

IV (b)

The charming dancing girl by name Anaṅkamālai, whom Cīvakaṉ has bedecked with ornaments, casts amorous glances at Cīvakaṉ as she dances. Kaṭṭiyaṅkāraṉ perceives them, and as soon as her performance comes to a close he forcibly carries her away to his palace, lest Cīvakaṉ should have the chance of loving her. He could not bear the sight of Cīvakaṉ being in the company of that charming damsel. His hatred for Cīvakaṉ is so great that he makes up his mind to kill him.

IV (c)

When Cīvakaṉ defeats Kāṉtarvatattai in the *yāḻ* competition, Kaṭṭiyaṅkāraṉ, burning with fury, instigates the other kings assembled there, to fight against Cīvakaṉ and kill him. Again Cīvakaṉ's victory in the battle comes as a terrific shock to him.

Afterwards Kaṭṭiyaṅkāraṉ enraged at Cīvakaṉ's feat of controlling his crown elephant, Acanivēkam, sends his warriors to arrest Cīvakaṉ and produce him before him. But Cutañcaṇaṉ renders Cīvakaṉ timely help and carries him away to his celestial city. Mataṉaṉ, Kaṭṭiyaṅkāraṉ's nephew, dreads to tell his uncle of Cīvakaṉ's escape and utters a flagrant lie by saying that he has killed Cīvakaṉ, lest he should escape in the midst of all the confusion caused by the whirl wind, thunder and rain.[2] Kaṭṭiyaṅkāraṉ is filled with immeasurable joy at the news of Cīvakaṉ's death. He congratulates Mataṉaṉ and showers many honours on him for the meritorious deed in killing Cīvakaṉ, whose compasion, might, chivalry, knowledge, beauty, wisdom, devotion to duty, charity and enjoyment of pleasure, renown, and friendship have no parallel in this world.[3] He gloats over the death of such a great personality as Cīvakaṉ. In his elated mood

1. Cīvakacintāmaṇi, s. 455
2. Ibid s. 1164
3. Ibid s. 1165

he unconciously betrays his real feelings of deep appreciation of Cīvakan̲'s matchless qualities.

Since Kaṭṭiyaṅkāran̲ completely believes Matan̲an̲'s lies, he forgets Cīvakan̲. Cīvakan̲ travels widely for about a year without revealing his identity. Kaṭṭiyaṅkāran̲ does not appear in the story again until the last moment. He has derived supreme satisfaction from the news of Cīvakan̲'s death. His vanity is, therefore, satiated and his villainy is suppressed for the time being. He only appears in the story whenever there is scope for the display of his villainy. Hence he is not introduced again till the end of the story when Cīvakan̲, the representative of good, vanquishes him, the evil man.

Kaṭṭiyaṅkāran̲ was never a good ruler. During the seventeen or eighteen years of his rule, no single beneficial act of his is mentioned by the poet. On hearing the report that the hunters have stolen the cows of the cowherds (*āyars*), he sends his army to recover them from the hunters, but the hunters defeat the king's army. Although Kaṭṭiyaṅkāran̲ feels sad at the news, he does not take further steps to recover the cows. He keeps quiet. This is an instance to show that he is not very much interested in things that do not affect him personally. In other words he is not as interested in the welfare of his subjects as in his own self-aggrandisement.

Kaiṭṭyaṅkāran̲ does not deserve to be a monarch. The poet does not describe anything relating to his administration. Perhaps the poet expects the readers to surmise from Kaṭṭiyaṅkāran̲'s other evil tendencies that his administration must also be bad.

His despotism estranges all the good people from him. As soon as the king Caccantan̲ hands over the responsibility of ruling his country to Kaṭṭiyaṅkāran̲, the most learned and sincere ministers such as Nimittikan̲ and Uruttiratattan̲ resign their offices, having no mind to serve under the evil minded Kaṭṭiyaṅkāran̲. Kaṭṭiyaṅkāran̲ flies into a passion and rebukes Tarumatattan̲ when he condemns Kaṭṭiyaṅkāran̲'s evil design to kill Caccantan̲. Many of his other ministers are also terribly shocked to learn of his decision to kill the king, Caccantan̲. Thus the good-natured people are estranged from him because of his tyranny. In other words Kaṭṭiyaṅkāran̲

dispenses with all who try to prevent him from carrying out his evil designs. The poet describes him as one having a mind full of venom and words of cruel nature.

"Karumaṉa naccu veñcoṟ Kaṭṭiyaṅkāraṉ"[1]

The poet is of opinion that Kaṭṭiyaṅkāraṉ is not fit to occupy the throne of Caccantaṉ. He compares Kaṭṭiyaṅkāraṉ occupying the throne of Caccantaṉ to a fox occupying the place of a lion.[2]

That Kaṭṭiyaṅkāraṉ is also a voluptuary is evident from his forcible abduction of Aṉaṅkamālai, the dancing girl, whom he takes to his palace and rapes her. The poet detests this dastardly act. He says "Kaṭṭiyaṅkāraṉ embracing the charming Aṉaṅkamālai is like the crow that live on corpses embracing the beautiful lotus flower.[3]

V (a)

Tolkāppiyar lists certain bad qualities that should not be found in the hero or heroine of a poem. They are the detestable qualities of evil-minded persons. They are jealousy (*nimpiri*), tendency to hatch evil designs, (*koṭumai*), considering oneself very great (*viyappu*), back-biting (*puṟamoḻi*), uttering harsh words (*Kaṭuñcoṟkūṟal*), carelessness or indifference (*poccāppu*), indolence (*maṭimai*), boasting of one's own noble birth (*Kuṭimai iṉpuṟal*) unwise (*ēḷaimai*), forgetfulness (*maṟappu*) and falling in love with one who resembles a loved one (*oppumai*).[4] Since Tolkāppiyar prescribes that these undesirable qualities should be eschewed by

1. Cīvakacintāmaṇi, s. 744
2. "Cenkaṭ kuṟunariyōr ciṅka vēṟṟaic
   cekuttāṅ kataṉiṭattaic cōrṉtāloppa"
   —Cīvakacintāmaṇi, s. 297
3. Cīvakacintāmaṇi, s. 686
4. "Nimpiri koṭumai viyappoṭu puṟamoḻi
   vaṉcoṟ poccāppu maṭimiyoṭu kuṭimai
   iṉpuṟa lēḷaimai maṟappō ṭoppumai
   yeṉṟivai yiṉmai yeṉmaṉār pulavar."
   —Tolkāppiyam, Meyppāṭṭiyal, Cūtram, 26

the hero or the heroine of a poem, we may take it for granted that they are the attributes of a villainous character. We find that many of these attributes are applicable to the villain Kaṭṭiyaṅkāraṉ.

V (b)

The evil mind is never at rest. It is always plotting against others for its self-aggrandisement. Kaṭṭiyaṅkāraṉ thinks that Kōvintaṉ who is the brother of the queen Vícayai, (the king of *Vitayatēcam*) may be a source of danger to him. He wants to put an end to his life. He devises a plan to trap him. He writes a cunning letter which runs as follows.

"King Caccantaṉ, whilst he was trying to control the crown elephant, named *Acaṉivēkam* which had turned rogue and killed a number of people, was thrown down by the elephant and killed. A false rumour has been spread that the king was killed by me. I can bear this accusation no longer. The real fact can be proved to the whole world. I beg of you to come to *Irācamāpuram* immediately and take over the throne of this kingdom. You are my king now. I will always be at your service and I am prepared to give my life for you if needs be".[1]

Kōvintaṉ understands Kaṭṭiyaṅkāraṉ's evil design. At the suggession of Cīvakaṉ, Kōvintaṉ goes to *Irācamāpuram* with his army under the pretext of responding to Kaṭṭiyaṅkārṉ's invitation. He camps in the suburb of the city and sends news of his arrival to Kaṭṭiyaṅkāraṉ who is immensely pleased to hear of hir arrival. He is confident that his plan of killing Kōvintaṉ will be realised. Then, at Kōvintaṉ's invitation, Kaṭṭiyaṅkāraṉ attends the competition of shooting down the revolving pig which has been erected by Kōvintaṉ in his camp, so that he can select a suitable husband for his daughter Ilakkaṇai. In reality Kōvintaṉ hopes to lure Kaṭṭiyaṅkāraṉ to his camp so that he can attack him. All of the competitors have failed to shoot down the pig. Cīvakaṉ emerges before Kaṭṭiyaṅkāraṉ riding on an elephant.

1. Cīvakacintāmaṇi, ss. 2144—47

Kaṭṭiyaṅkāraṉ is terribly shocked to see Cīvakaṉ. The poet compares his fear to that of a deer at the sight of a tiger. He is completely paralysed for a moment.[1] He realises the foolishness of not having killed Cīvakaṉ when the opportunity presented itself at the dance recital of Anaṅkamālai. He also feels bitter that Mataṉaṉ also let Cīvakaṉ escape. Soon, when Cīvakaṉ shoots down the pig, Kōvintaṉ tells Kaṭṭiyaṅkāraṉ and others that Cīvakaṉ is the son of king Caccantaṉ. At the same time *Iyakkaṉ* (a celestial being) appears in the sky and proclaims that the lion of Cīvakaṉ will devour the elephant of Kaṭṭiyaṅkāraṉ.[2]

VI

Kaṭṭiyaṅkāraṉ is not cowed down by this threat. His indomitable courage is well displayed through his words. He says to Cīvakaṉ "Do you think I am frightened at the sight of the army of celestials that you have brought to fight against me? Poor man, you do not know my real might. Soon I will fight and annihilate you and your accomplice Kōvintaṉ who has planned so cunningly to kill me".[3] That Kaṭṭiyaṅkāraṉ is a great warrior is evident from the words of Caccantaṉ. When Nimittikaṉ tries to dissuade Caccantaṉ from entrusting his kingdom to Kaṭṭiyaṅkāraṉ, Caccantaṉ states that Kaṭṭiyaṅkāraṉ had fought and won many a battle for him.

Now as Kaṭṭiyaṅkāraṉ's end is drawing near, the poet perhaps wants to develop his herosim. It is a well-known fact that the deeds done by a person just prior to his death are often highly impressive. Kaṭṭiyaṅkāraṉ's army puts up a terrific fight against Cīvakaṉ. Mataṉaṉ, his brother Maṉmataṉ, the king of Kāmpili, Kāmukaṉ, his brother Kōmukaṉ, Pūraṇacēṉaṉ, Kaṭṭiyaṅkāraṉ's commander-in-chief, Ariccantiraṉ, Kaṭṭiyaṅkāraṉ's Minister and Kaṭṭiyaṅkāraṉ's sons fight against Cīvakaṉ and his army with all their heroic might and are ultimately either killed or injured? Finally Cīvakaṉ

1. "......................pulikāṇ kalaiyiṉ pulampi
ollā ṉollā ṉāki yuyirpōy iruntāṉ mātō."
—Cīvakacintāmaṇi, s. 2196
2. Cīvakacintāmaṇi, s. 2206
3. Ibid s. 2207

attacks Kaṭṭiyaṅkāraṉ himself. Kaṭṭiyaṅkāraṉ becomes furious at the sight of Cīvakaṉ. Seated on his crown elephant *Acaṉivēkam*, Kaṭṭiyaṅkāraṉ tells Cīvakaṉ that thanks to his good destiny Cīvakaṉ has succeeded in killing his sons and many of his men, but Cīvakaṉ should not imagine that his success is due to his might. Thereupon Cīvakaṉ to infuriate Kaṭṭiyaṅkāraṉ more, says to him, "You are afraid of me. Kaṭṭiyaṅkāraṉ flies into a passion. He says "If I blink my eyes whilst you throw your spear at me, then you laugh at me and say that I am afraid of you".[1] Then he challenges Cīvakaṉ saying, "If I fail to strike at you let me be deemed as low as a man who refuses to entertain guests lest he incurs the displeasure of his wife".[2] So saying he prepares himself to shoot his arrows at Cīvakaṉ. Before his arrows are released Cīvakaṉ breaks them by shooting his own arrows at them. Kaṭṭiyaṅkāraṉ with ferocious fury springs upon Cīvakaṉ's chariot with a sword in his hand, when one of Cīvakaṉ's arrows pierces through his chest and kills him. Thus the fight brings out Kaṭṭiyaṅkāraṉ's indomitable heroism just prior to his death.

VII

Kaṭṭiyaṅkāraṉ has fallen because of his evil deeds. His egoism, militarism and tyranny are the underlying causes for his destruction. No one with such an evil nature can survive long even though at first he may have derived benefit and power by doing evil things.

The poet has created Kaṭṭiyaṅkāraṉ, a personification of the worst evils as opposed to Cīvakaṉ, the embodiment of the greatest virtues. Through these two significant characters Tiruttakkatēvar shows that the world is composed of both good and evil, and that though at first evil with its powerful potentialities, seems to triumph over good, it is ultimately destined to be extirpated by the omnipotency of good.

1. Civakacintāmaṇi, s. 2317
2. Ibid s. 2319

8

Women and Other Characters

A

VICAYAI, THE MOTHER

I

The treatment of the women characters by Tiruttakkatēvar, in his epic, is remarkable. He has portrayed all of them as being good except Aṉaṅkamāviṇai who meets Cīvakaṉ in the jungle while he is on his way to Mattimatēyam, and attempts to make him succumb to her sexual attraction. Vicayai, the wife of Caccantaṉ and mother of the hero is characterised as a woman of great dignity. She is the daughter of the king of Viteyatēyam who is Caccantaṉ's uncle.

II

Vicayai is a woman of ravishing beauty but she does not mislead Caccantaṉ. Since she surpasses all others in womanly virtues, she is named Vicayai.[1] The word '*Vicayai*' means victorious woman. The poet's description of her captivating physical form and personality stimulate our emotions. Her beauty is so charming that even celestial beings cannot describe it.[2] Her bright moonlight face with her beautiful small forehead looks like the full moon and the crescent moon embracing each other. Her lips are so attractively red that they are the colour of *Toṇṭai* fruit. These together with her white teeth and long well shaped nose make her face so bewitchingly

1. Cīvakacintāmaṇi, s. 182
2. Ibid s. 163

beautiful that even *Uruppaci,* the most beautiful of the celestial maidens, regrets that she is not a man and therefore cannot embrace Vicayai and enjoy her beauty. Her glances are so captivating that even ascetics who have renounced the world, are filled with passion.[1] Similarly the poet describes in glowing terms the beauty of each part of her body from head to foot.[2] Her feet which are as soft as cotton are so delicate that when she walks a distance of nine *cāṇ* (about 7 feet) she feels that she has walked one Kātam (about 10 miles)[3].

Every poet at one time or other, atleast in Tamil poetry portrays his vision of ideal beauty and this beauty is generally faminine beauty. Kampar describes his Sīta, Pukaḷēnti and Ativīrarāma Paṇṭian their Tamayanti, Cēkkiḷār his Pūmpāvai and Kacciappar his Māyāvi.

The description is elaborate, and points out the beauty of every part of her body. Perhaps Tiruttakatēvar has set an example for future poets by his description of the physical beauty of Vicayai, although he himself may have been inspired by the description of *Viṟali* in Ciṟupāṇāṟṟuppaṭai. Vicayai's physical beauty is significant when we remember the ultimate perfection which she attained.

Caccantaṉ falls in love with this maiden of such ineffable beauty. He has the unique and enviable fortune of having Vicayai as his consort. No wonder that he plunges deep into pleasure and forgets his duties and even himself. Any youth, in a similar situation, would have found it difficult to resist such temptation and would probably have surrendered to it just as he did. If Vicayai's charm is so great and her beauty is so bewitching that she arouses passion even in the minds of ascetics how can we expect Caccantaṉ, a young and vivacious monarch, to be temperate in his passion for her?

1. Ibid s. 167
2. Ibid ss. 164—179
3. "Oṉpatiṉcā ṉaṭappiṉum orukāta meṉṟañcum"
— Cīvakacintāmaṇi, s. 179

III (a)

Vicayai is portrayed as a most virtuous woman. Her love for her husband is boundless. She dreams the following dream: All the flowers of the *acōka* tree wither away and then the tree itself falls down. A new shoot sprouts from its trunk. The shoot has a crown on it and it grows rapidly. Eight white garlands adorn the crown. Vicayai tells Caccantan of her dream. He realises the significance of it. Since the significance of the first part of the dream is unpleasant, he only interprets the other two parts of the dream for her. The shoot bearing the crown represents her son; the eight white garlands that adorn the crown denote his eight wives; the growth of the young *acōka* tree denotes developing prosperity of her son. When Vicayai insists, he tells her the significance of the first part of the dream also. As soon as she learns that it foretells the death of her dear husband, she is terribly shocked and she falls down unconscious. This speaks of her sincerity and her intense love for her husband.

III (b)

As already narrated, Caccantaṉ because of his boundless love for his wife, Vicayai, abrogates all his royal duties and entrusts the responsibility of ruling the entire kingdom to his chief minister Kaṭṭiyaṅkāraṉ, so that he may always be with her. He does this despite the sincere advice and warning of Nimittikaṉ and Uruttiratattaṉ against such a decision. It is a pity that Vicayai is so complacent about her husband's stupidity. Since Caccantaṉ's love for her is so intense, she could have influenced him to correct his attitude to his royal duties. It was folly on her part to have kept quiet, and to have been so complacent. Two reasons for her complacency may be suggested. One is that as she is a most virtuous and chaste woman, it would not be becoming of her to reprove her husband, who is her Lord. For is it not the duty of a chaste woman to be submissive and yield to her husband at all times? The chaste woman's happiness and pleasure is only that which her husband considers to be his happiness and pleasure. The other reason is that since her love for him is also immeasurable she too must have liked to have him always with her. That she must have been actuated more by the former reason than by the latter is indicated by her advice to her son Cīvakaṉ when he becomes king after killing

Kaṭṭiyaṅkāraṉ, citing as a warning his father Caccantaṉ's tragic end which was caused by his uncontrollable passion. She says to Cīvakaṉ "Your father disgraced himself by falling a prey to passion. He was devoured by it just as the bright moon is devoured by the cobra named *Irāku*. Against his ministers' repeated advice, he entrusted his kingdom to Kaṭṭiyaṅkāraṉ and continued to indulge in sensuous pleasure. Finding their words of advice had fallen on deaf ears, the ministers deserted Caccantaṉ. When the news of Kaṭṭiyaṅkāraṉ's treachery reached the king, he sent me away in the *Mayiṟpoṟi* for your sake. Then he fought with Kaṭṭiyaṅkāraṉ and fell. Thus lust was the cause of his fall.............." You must therefore expel it from your soul".[1]

This quotation shows clearly that Vicayai knew that the king was wrong in yielding to his passion, but she dared not advise him because she thought it was not seemly for a woman to correct her lord and master. She does not utter a single word of warning throughout the episode except to acquaint him with her dream. The king should have recognised that the first part of her dream was a warning to him, and he should have taken proper precautions.

III (c)

Vicayai, as she is supremely virtuous, does not desire to lead a material life after the demise of her husband who was her very life. For a chaste woman's life becomes gloomy and dark, if she loses her dear husband. Vicayai goes to Taṇṭakāraṇiyam, and stays in a hermitage leading an ascetic life along with other woman ascetics. Tolkāppiyar calls such an ascetic life lead by a widow "*Kātalaṉ iḻanta tāpata nilai*"[2] Vicayai inflicts on hereself the strict life of "*Tāpata Nilai.*"

IV (a)

As a mother, Vicayai is magnificent. The depth of her maternal affection is shown by the fact that she only continues to live, for the sake of her unborn son. A chaste woman of the highest

1. Cīvakacintāmaṇi, ss. 2610—2614, 2618
2. Tolkāppiyam, Puṟattiṇaiyiyal, Cūtiram, 19

order would usually die herself when she heard of her husband's death.[1] Though Vicayai's chastity is of the highest order she lives on even after her dear husband's death because he has ordered her to live for the sake of their son.[2] She wants to see that her son grows up to be a man of noble character and to be a valiant warrior who will recover kingdom from Kaṭṭiyaṅkāraṉ by avenging his father's death. Only her boundless love for her son sustains her life.

IV (b)

While she is travelling in the *Mayirpori* in the air, Kattiyaṅkaran's trumpets of victory sound in her ears and she immediately swoons. As she is no longer able to operate the machine, it descends and alights in a graveyard. Soon afterwards she regains consciousness. She is not frightened by the smoke of the burning corpses which fill the air around but the thought of her beloved husband's fall fills her heart with pangs of sorrow, and torrents of tears streak down her cheeks. Soon she gives birth to a boy. The plight of her son lying in the dust of the graveyard melts her heart and she sobs bitterly. The tragedy of her plight is well brought out by the poet in the lamentation of the queen.

IV (c)

She sees in her mind's eye the pomp and splendour with which the birth would have been celebrated had the child been born in the palace. The king in his ecstacy at the birth of a son would have exempted his vassal kings from paying tributes for a period of twelve years. He would have ordered the construction of beautiful new temples, founded charity homes, demolished prisons and purified those places, and distributed wealth to needy people. He would have also ordered his servants to keep the store houses and treasuries open for seven days, so that the people could have free access to them and take, for themselves, things such as rice, cloth, gold, jewels etc., as much as their hearts could desire. She further

1. "Kātala riṟappiṟ kaṉaiyeri potti
ūtulaik kurikiṉ uyirttakat taṭaṅkā
tiṉṉuyi rīvar" — Maṇimēkalai Ūralaruraitta kātai 11, 42—44
2. Civakacintāmaṇi, s. 311

imagines how beautifully the baby would have been dressed and decked with valuable ornaments. The astrologers would have read his future. The king would have conveyed the happy news to several other kings. The scholars and poets would have been presented with elephants, valuable shawls and gold pieces in plenty.[1] But alas, the baby is now lying in the graveyard. He is destitute and devoid of all the royal splendours.

IV (d)

This miserable plight of her baby rends her heart and she sobs bitterly uttering the following words:

"Oh, my son! you are born in the place where the howling of jackals is heard instead of the sound of the *muracu* (a musical instrument), the burning of corpses provide the glowing lights, the dance of the ghosts is your palace dance, the cries of the *kūkai* are your greetings. This is how you, the king, are born! What a pity it is!" She further laments, "you, the king of this land! The place where you are lying belongs to the enemy. Your bed is the graveyard surrounded by corpses. I am alone and unfriended. I am without any help. I want to take you away from this place but the darkness hinders me. I am at a loss to understand how you can be reared. Oh, I am still alive even after witnessing all these unbearable sights. My dearest son Cintāmaṇi, you and my Lord *Arukaṉ* are my only hope. Tell me who else can relieve me of my misery except you two. I have done exactly what your father ordered me to do. Is it fair that I, who implicitly obeyed your father's injunctions should suffer?"[2] This lamentation reveals her (Vicayai's) love for her son.

IV (e)

There are also other contexts that betray the depth of her motherly feelings. On their way to Ēmamāpuram to see Cīvakaṉ his companions, Cītattaṉ, Putticēṉaṉ, Patumukaṉ and Tēvatattaṉ, meet Vicayai in her hermitage. They introduce themselves as

1. Cīvakacintāmaṇi, ss. 306—308
2. Ibid ss. 309—311

Cīvakaṉ's companions and tell her of Cīvakaṉ's fight with the hunters, his marriage with Kāntarvatattai and then with Kuṇamālai. They also tell her about Kaṭṭiyaṅkāraṉ's hatred for Cīvakaṉ and of his orders to arrest Cīvakaṉ so that he can kill him. She misunderstands their words 'to kill him' and thinks Cīvakaṉ has been killed and she is so grief stricken that she falls unconscious. As She regains consciousness she laments, "Oh, my son, you have been my fond hope since the time I gave birth to you in the graveyard, but now, alas, you have left me never to return. I have been hoping that you would become king and rule with justice. I was under the firm belief that I would be relieved of my sorrows by living to see your benign reign. I have been thinking that when everything is settled you would permit me to renounce the world saying, "My dear mother, you can now renounce", but before I could renounce the world and leave you, alas, my dearest, you have left me for ever! Oh, I am unable to bear the pangs of separation from you. I am actually dying of grief." Uttering thus she falls down.[1] These words of lamentation show the immensity of Vicayai's love for her son and her keen interest in his welfare and prosperity. Cīvakaṉ's comrades could not have known that she was his mother if she had not misunderstood their words and thought he was dead. Because of her great grief they knew of her relationship to Cīvakaṉ.

IV (f)

His companions are extremely happy to learn that Cīvakaṉ is the son of Vicayai and king Caccantaṉ. They tell her that Cīvakaṉ has mysteriously escaped from Kaṭṭiyaṅkāraṉ's men, and that he is alive. Vicayai is very happy to hear the glad news and asks his companions to bring him to her. Accordingly they take Cīvakaṉ to her. Cīvakaṉ is seeing his mother for the first time. He falls at her feet. Vicayai is in ecstacies to see her son. The tears of joy which streaks down her cheeks and the milk which flows from her breasts drench Cīvakaṉ as he rises from her feet. The poet says that Vicayai, in her overwhelming love for her son, forgets that he is in the prime of youth and embraces him ardently as if he were a baby.[1] She repents saying, "Oh my

1. Cīvakacintāmaṇi, ss. 1801—1807

Cīvakaṉ, I deserted the king while he was fighting a battle and you were born in the graveyard. What a wretch I am! You have come to see me, the wretch"[2] Cīvakaṉ begs her to eradicate such painful feelings and consoles her. Vicayai's maternal feelings and love are well revealed in these incidents.

IV (g)

Vicayai is very keen that her son should become king. She is eager that Cīvakaṉ should vent his wrath on Kaṭṭiyaṅkāraṉ and recover his kingdom. She teaches him the important strategies that he should use to gain a victory over the enemy and also certain royal codes.

"A king should take one-sixth of the income of his subjects as tax. He should always be wary of his old enemies. He must devise a plot that will make his enemies fight amongst themselves. He must sow the seeds of dissension among the allies of his enemy and win them over to his side. Further, he must make some of his spies keep watch over the other spies. He must deem the ministers who are well-versed in moral and royal codes, to be as precious as his own eyes, and hold them in high esteem. He must recruit more competent and talented people to carry out the work of the state. A king who is bent on gaining a victory over his enemies should adopt these means".[3]

She then continues to emphasise the importance of wealth. She says, "Wealth begets many victories, honour, education and beauty. It elevates the poor to a high position. Wealth produces strong armies; with the help of a strong army, one can become the king of a country. That country in turn brings one great wealth. There is nothing in this world that cannot be achieved with wealth." If a venture is started at the proper time and place, it is bound to be successful".[4]

These words of Vicayai speak of her deep knowledge of state-craft and also of her anxiety that her son should become the

1. Cīvakacintāmaṇi, s. 1912
2. Ibid s. 1913
3. Ibid ss. 1920—1921
4. Ibid ss. 1922—23 & 1927

king of Ēmāṅkatanāṭu. Finally she advises Cīvakaṉ to go to his uncle Kōvintaṉ, the king of Vitayanāṭu, and with his help to fight Kaṭṭiyaṅkāraṉ and win back his kingdom.

That such a person so well versed in state-craft, should not have protested against the fanatical infatuation of her husband is indeed unfortunate. If she suffers, it is because of this fault or perhaps because she was torn between the demands of love and the demands of state.

V

To cherish in one's memory, the good help received from others is one of the greatest virtues. Tiruvaḷḷuvar says, "Help given by those who never expect anything in return is of such great value that even the gift of heaven and earth will be scarcely equal to it".[1] Vicayai expresses her deep debt of gratitude for the great help rendered by Kantukkaṭaṉ and his wife Cunantai, in bringing up her son. When Cīvakaṉ meets her for the first time at *Taṇṭakāraṇiyam* she is immensely pleased to see that he is such a lovely youth. She is overwhelmed with grateful feelings to think that he has been brought up with such care by Kantukkaṭaṉ and Cunantai. She says to him, "Cunantai is your mother, not me; your father is not the king (Caccantaṉ) but Kantukkaṭaṉ. The son, who is as precious as my life, is not you, but Nantaṭṭaṉ".[2] Since Cunantai and Kantukkaṭaṉ had cared for Cīvakaṉ from babyhood, as if he was there own son, Vicayai, to express her gratitude, says that they are the parents of her son Cīvakaṉ and claims their son Nantaṭṭaṉ to be her own. After Cīvakaṉ becomes king, Cunantai meets Vicayai and greets her with folded arms. Vicayai embraces her ardently and complements her in glowing terms for having brought up Cīvakaṉ in a fine way thereby enabling him to recover his kingdom.[3]

She distributes all the divine influence that she has earned through her worship of God, to the woman ascetics who have supplied lotus rice (*alli arici*), greens, vegetables, fruits and roots for her food,

1. Tirukkuṟaḷ, Ceynaṉṟiyaṟital, s. 1
2. Cīvakacintāmaṇi, ss. 1915—16
3. Ibid s. 2605

during her stay in the hermitage at *Taṇṭakāraṇiyam*, in token of her gratitude for their help.[1] Since the woman-ascetics have no desire for the wordly things, Vicayai considers that it is meet to give away her divine influence to them, and accordingly she does so. She raises a temple in the graveyard in honour of the Goddess who protected her. She paints a picture of the *Mayiṟpoṟi* that carried her away to safety.[2] She converts the graveyard where Cīvakaṉ was born into a home of charity and arranges with Nantakōṉ the father of Kōvintai to distribute milk and delicious food for five hundred and five children daily.[3] All these instances speak of Vicayai's deep sense of gratitude.

VI

She is anxious that Cīvakaṉ should not fall a prey to sensuous pleasure, like his father, and bring about his own end. She, therefore, narrates to him the story of his father's tragic end. Then she proceeds to explain to him the evanescent nature of worldly life and preaches to him about the attainment of higher spiritual existence.

"We who are born in this world" says she, "are at a loss to know exactly how long we shall live. We desire to live longer and longer in this world. When *Kūrru*, the God of Death, preys upon us, we only repent that we have wasted our precious days without doing a penance that would have enabled us to be rid of the burden of being born again. Who can restore the days that have been wasted? No one can. The serpent of Time released by *Kūrru* (the God of Death) tastes us just as we savour delicious curd rice; and finally he devours us completely. When we live, if our destiny is good, we get wealth. When the body itches we scratch. Likewise so long as good destiny lasts wealth continues to increase. When good destiny ceases, wealth also ceases just as we stop scratching when the itching stops. If throughout our life we continue to love our own kith and kin, without resorting to penance, it is a blemish on our part for our kith and kin will not be with us for ever. When we come under the influence of bad destiny our kith and kin will be

1. Cīvakacintāmaṇi, s. 2062
2. Ibid s. 2063
3. Ibid s. 2064

rent asunder just as the cloud is split by a wild wind. Therefore, my son, you should also refrain from loving me".[1]

Then she addresses everyone stating, "Do not forget the higher virtues when you are enjoying yourselves in the pleasant company of young maidens. Before your dark hair becomes grey, perform charitable deeds and do penance. Before the *Kūṟṟuvaṉ* preys upon your life, share your food with others, and be of good conduct. If the people, actuated by material desire, deny food to the poor and refrain from doing virtuous deeds. that desire will benefit them little. Therefore banish desire. We see in the world people who are blessed with wealth and those who are miserably poor also. This shows that wealth is not permanent. Therefore never desire material wealth; but do penance, realising the impermanency of youthfulness".[2]

Vicayai's spiritual philosophy is well disclosed by these words of wisdom. Her mind is mature enough for higher attainments.

VII

Now that her object in life, the purpose for which she lived, i. e., that her son should recover his kingdom after avenging his father's death, is fulfilled, she renounces the world. Cunantai also renounces material things along with her. They go to *Tavappaḷḷi*, the abode of ascetics, fall at the feet of the Master and beg for their salvation. Her garlands and ornaments are striped off. Their feet are washed with milk and their tresses are shaved off. They shine as brightly as a burning light.

Vicayai's determination to attain salvation is well illustrated by the following incidents: Cīvakaṉ meets Vicayai in *Tavappaḷḷi* and begs her to stay in the city for some days so that'he may enjoy her company. Since Vicayai is detatched from all wordly things she remains as silent as a statue, and does not reply to her son's request. Thereupon Pammai, a woman ascetic of *Tavappaḷḷi* replies to Cīvakaṉ on behalf of his mother saying that now Vicayai is not related to Cīvakan in any way. Cīvakaṉ and his wives weep to hear her

1. Cīvakacintāmaṇi, ss. 2616—18
2. Ibid ss. 2619—26

words. Touched by Cīvakaṉ's intense grief, the other woman ascetics tell Vicayai that there is nothing wrong in speaking a few words to Cīvakaṉ. Even then Vicayai only utters these few words: "I approve of everything that Cīvakaṉ does".[1] Vicayai's strong will power is really admirable.

VIII

Thus we see that the many sided character of Vicayai as a beautiful and ideal wife, as a loving mother, as a person with a deep sense of gratitude, as a person possessing a sound knowledge of statecraft, and above all as a philosopher and sage—contributes to the varied interest and grandeur of the epic.

Vicayai achieves perfection at the end of the story, the perfection that is the Jain ideal. When the story begins she is a beautiful and passionate young girl caring for nothing but the love of her husband. Although she has been well trained in all the arts and in state-craft she does not realize the full meaning of her knowledge and has not maturity to apply it to everyday life. That is probably one of the reasons why she does not warn her husband about his mistakes. From the time that the dream is explained to her.she begins to think and to understand wordly life. Slowly her personality develops and after her husband's death she becomes an ascetic. Even though she becomes a nun it is not easy for her to become detatched from the divine love which a mother has for her son. She is a born queen and therefore she cannot imagine her own son occupying any other position than that of a king.

It is only when she sees her son installed on his ancient throne that her maternal love can no longer move her. It is then that she develops into a perfect Jain. The traits which we did not notice when she was Caccantaṉ's consort, her wisdom, her state-craft strategy etc., are revealed later when she is advising Cīvakaṉ. We have, through her statements, an idea of our poet's conception of *Dharma*, *Artha* and *Kāmam*. In no other Jain epic does a woman attain such perfection. Of course our author has followed the illustrious example of Iḷaṅkō and Cāttaṉār when they described the perfection of Kaṇṇakai and Maṇimēkalai.

1. Cīvakacintāmaṇi, s. 2643—45

8a

Wives

1. KĀNTARVATATTAI

I

The creation of the character of Kāntarvatattai deserves special consideration. She is the daughter of the king of *Vittiyātarar*, Kaluḷavēkaṉ, whose city is situated on the top of a hill named *Veḷḷikkuṉṟu*. *Vittiyātarar* are those who belong to the celestial class. As Cītattaṉ, a wealthy merchant of Irācamāpuram, returns home in his ship after trading in foreign lands, he is taken to Kaluḷavēkaṉ by a *Vittiyātaran* named Tarāṉ. Kaluḷavēkaṉ is reminded of the prediction of the astrologer on the day of Kāntarvatattai's birth that she is destined to live on earth, in the city of *Irācamāpuram*. He entrusts her to Cītattaṉ's care and requests him to give her in marriage to a man who can defeat her in a yāḻ competition. Accordingly Cītattaṉ takes her home. He arranges a *yāḻ* competition in which Cīvakaṉ finally takes part and defeats Kāntarvatattai. She is then married to him.

II

Kāntarvatattai is the heroine of the story. She is distinguished as the heroine not only because she is the first of the eight wives of Cīvakaṉ, but also by the significant part that she plays in the story. We must consider why the poet has chosen a celestial maiden as Cīvakaṉ's first wife. Cīvakaṉ is a great hero. He has no parallel in the whole world. No mortal man could ever hope to attain his perfection. He is a hero of heroes. The poet must have considered that no earthly maiden, however excellent, would be a

suitable consort for such a hero. Hence we may presume that he created a heroine who was maiden of the celestial class and therefore superior to earthly maidens.

III

Kāntarvatattai is very beautiful. Even Cītattaṉ, her guardian is bewildered by her bewitching beauty, when he first meets her in the celestial city. He muses on her beauty saying, "Is that a creeper made of gems? Is that the lightning? Is that an idol made of rubies by the expert hands of Lord Intira, the king of the *Tēvas*?"[1] Even *Tēvas* who see her are disturbed by her beauty.[2] As Kāntarvatattai makes her way to the hall where the *yāḻ* competition is held, a host of people including even the *Viccatarars* of Heaven hasten to have a glimpse of her. Those who escort her push back the crowd with the aid of bamboo sticks but they will not move an inch. They push forward saying, "We are blessed with two eyes so that we can feast them on the beatuy of Kāntarvatattai".[3] The kings and princes who have come to take part in the *yāḻ* competition are simply astounded at her beauty. They think that those who feast their eyes on the beauty of her limbs will never desire Eternal Bliss.[4] They say, "Suppose if she wins us in the competition, we will do panance and have her".[5] These instances reflect her indescribable beauty.

IV

Her accomplishment in the art of music is astounding. As she plays on her *vīṇai* or sings, the birds are so charmed by the sweetness of her music that they swoon. When the other competitors, sing or play on *vīṇai*, the birds fly away. Such a statement may seem

1. "Arumaṇik koṭikol mīṉkol amararkōṉ eḻuti vaitta
   Orumaṇi kuyiṉṟa pāvai yoṉṟukol."
   —Cīvakacintāmaṇi, s. 549
2. "Viṇkanint turuku nīrmai veḷvaḷait tōḷi."
   —Cīvakacintāmaṇi, s. 628
3. "Kaṇṇi nōṭu piṟantatu kārikai
   vaṇṇaṅ kāṇṭaṟkaṉ rōveṉṟu vaitavar
   viṇṇum maṇṇum viruntucey tāloppa
   eṇṇiṉ eḷḷiṭa miṉṟi neruṅkiṉār."
   —Cīvakacintāmaṇi, s. 635
4. Cīvakacintāmaṇi, s. 636
5. Cīvakacintāmaṇi, s. 640

to be an exaggeration but, according to our Indian tradition music or *Nātabrahma* can be described in such a fashion. Thus all the kings, the princes, *antaṇars* and *vaṇikars* who participate in the competition are utterly defeated even though they are all accomplished in the art of music. Her performance is so wonderful that Kaṭṭiyaṅkāraṉ himself is astonished at her talent. He extols her wonderful performance stating, "Only Cupid (*kāmaṉ*) can win her. Therefore kings, withdraw from the competition. No one on this earth can surpass her in the art of music".[1] We must note that Kāntarvatattai never feels jubilant nor elated about her victory. Her serene and restrained nature adds dignity to her personality.

V

Kāntarvatattai cherishes a great love for Cīvakaṉ. As soon as she sees him in the hall where the music competition is held, she is much disturbed. She longs for him. She wonders whether he is a celestial or a mortal. She says to herself, "Whoever he may be I will conquer him. I will make him drink my beauty with his eyes".[2] Her love for Cīvakaṉ is so overwhelming that her modesty is affronted and her strength of mind is taxed. Next Kaṉtarvatattai is amazed at Cīvakaṉ's wonderful knowledge of the technique of music and the art of making musical instruments. As she listens to his sublime music she admits to herself that she cannot defeat him. She grows nervous. She begins to sing and her beautiful forehead is covered with perspiration. She falters when she plays and sings, and thus suffers defeat. It is, therefore, clear that she was defeated because of her overwhelming love for Cīvakaṉ rather than her lack of talent.

The intensity of her love for Cīvakaṉ is displayed when the kings, who have been defeated in the *yāḻ* competition, attack Cīvakaṉ. She is terribly shocked and cries bitterly saying, "Alas, my Lord Cīvakaṉ is attacked by so many enemies on account of me! What a sinful wretch I am. Oh my soul! Why are you still lingering in me? Leave this wretched body immediately"[3] These words of self-reproach betray her true love.

1. Cīvakacintāmaṇi, s. 769
2. Ibid s. 714
3. Ibid s. 664

VI

Kāntarvatattai also distinguishes herself as a lady who protects her husband's honour. Kaluḷavēkaṉ, Kāntarvatattai's father sends her diamond ornaments, garlands of *kaṟpaka* flowers, vessels full of liquor, valuable clothes, sweet smelling sandle wood paste, bows, arrows, spears and swords, and shawls made of rat hairs through Taraṉ. When he arrives she takes precautions to prevent Taraṉ from hearing of Cīvakaṉ's arrest. She is afraid that if Taran comes to know, he will spread the news to her father and rest of her family and that Cīvakaṉ's honour will be lowered in their estimation. Without anyone's knowledge, therefore, she takes Taraṉ to a secluded place and tells him a lie that Cīvakaṉ is staying in *Ēmamāpuram* where he has gone with his men seven months ago. She utters this lie just to safeguard her husband's honour. She cannot be criticised for doing so. Tiruvaḷḷuvar states that one can utter lie provided its result is purely good.[1] Kāntarvatattai's lie results in safeguarding the honour of her husband. Is there a nobler cause for a wife to champion than this? Kāntarvatattai herself narrates this incident in the first part of her letter to Cīvakaṉ and exhorts him to take steps to regain his kingdom and save his honour and reputation instead of marrying more wives.

VII

Tiruvaḷḷuvar holds that love-quarrels (*ūṭal*) are indispensable for the enhancement of the enjoyment of lovers. He says, "Digesting the eaten food is sweeter than eating. In love, loves' quarrel is sweeter than the re-union".[2] The more intense the love, the more love quarrel there will be. There must have been many a love-quarrel between Kāntarvatattai and Cīvakaṉ in view of their boundless love for each other.

The poet describes one of their quarrels. The cause for the quarrel is of course very serious. Kaṉtarvatattai comes to know of Cīvakaṉ's love for Kuṇamālai. No woman can bear her husband

1. "Poymaiyum vāymai yiṭatta puraitīrnta
   Naṉmai payakkum eṉiṉ" —Tirukkuraḷ Vāymai, s. 2
2. "Uṇaliṉum uṇṭalaṟal iṉitu kāmam
   punartaliṉ ūṭal iṉitu" —Tirukkuraḷ Ūtal Uvakai, s. 6

loving another woman. Cīvakaṉ paints a beautiful portrait of Kuṇamālai as he saw her when he rescued her from the wild elephant. There she stands with terror in her eyes and her dress slipping off her beautiful limbs. When Kāntarvatattai sees the portrait, she becomes angry. She asks Cīvakaṉ whose portrait it is. He replies that it is the portrait of an *Iyakkai*, meaning a celestial girl. Nevertheless Kaṉtarvatattai understands who she is and tells him ironically, "Of course she must be an *Iyakki*, since she can move your heart".[1] She becomes even more excited and angry. Her forehead is covered with pearl-like drops of sweat; her eyebrows bend, her eyes become red. Cīvakaṉ begs her not to be angry. He assures her that she is his life. Cīvakaṉ's humblensess in this situation is quite in accordance with the principles of Tolkāppiyam. He says that during a love-quarrel the wife may be dominant whilst the husband may be submissive.

"Maṉaivi uyarvuṅ kiḷavōṉ paṇivum
niṉaiyuṅ kālaip pulaviyuḷ uriya".[2]

Kāntarvatattai's anger is still not quenched. She kicks him on the head and abruptly leaves him. It is a convention in Tamil poetry to say that the wife kicks her husband's head or chest to show her anger during a love quarrel, and this scene must be understood according to this tradition and not according to other traditions which may not approve of such behaviour. Tiruttakkatēvar describes her kicking at his head by saying that she adorns his head with her beautiful foot which is as soft as a flower"[3].

VIII

Her forbearance is amazing. No wife can be completely complacent when her husband marries again but we find that Kāntarvatattai is forbearing in this matter. She was angry when Cīvakaṉ painted the portrait of his beloved Kuṇamālai because he did so in her presence, but she calmly accepts Cīvakaṉ's later marriages. She is magnanimous enough to sympathise with the other wives,

1. "Matuviri kōtaiyam mālai niṉmaṉam
atumuṟai yiyakkali ṉiyakki yākumē"
— Cīvakacintāmaṇi, s. 1015
2. Tolkāppiyam, Poruḷiyal, s. 31
3. Cīvakacintāmaṇi, s. 1019

when they are grief-stricken because of Cīvakaṉ's departure, even though she is bowed down with grief herself. In her letter to Cīvakaṉ she describes Kuṇamālai's sorrow. She says, "My sister Kuṇamālai is very unhappy because you are not here. She is full of grief that she is not able to distinguish between day and night. She feels that the cool rays of moon are hot. So she mistakes the moon for the sun and the sun for the moon. She chides the moon and complements the sun. Perplexed with grief she falls on the ground. The beauty of her moon like face, shoulders and breast is fading because of her intense sorrow. It is doubtful whether she will survive. The intensity of her grief is increasing day by day".[1] Thus Kāntarvatattai speaks of the true love that she cherishes for Kuṇamālai, the second wife of her husband. There is not a tinge of jealousy which a first wife would normally feel towards her husband's second wife. On the other hand she is only concerned with her well-being. Her stature becomes loftier because of her benignity.

In the same letter she impresses on Cīvakaṉ her own sorrow at being separated from him in a most polished way, which is at the same time subtle and satirical.

"I do not pine for the bridegroom, who enjoys himself in the beds of his newly married wives. They are pleased when their husband looks at them and are pained even if he blinks his eyes because he does not see them for a second. My husband is always with me because he resides in my heart. I am spending my days without languishing. Let the bridegroom take care of himself".[2]

IX (a)

Though Kāntarvatattai is not mentioned very often in the story her part in it is very significant. After Cīvakaṉ disappears during the confusion caused by Cutañcaṇaṉ, his whereabouts are

1. Cīvakacintāmaṇi, ss. 1877—79
2. "Nōkkavē taḷirttu nōkkā timaippiṉum nuṇuku nallār
pūkkamaḷ amaḷic cekkum putumaṇa vāḷa nārtām
nīppilar neñci ṉuḷḷār ātalāl niṉaittal ceyyēṉ
pōkkuval poḷutun tāmtam poṉṉaṭi pōṟṟi yeṉṟāḷ."
—Cīvakacintāmaṇi, s. 1880

not known. Nantaṭṭaṉ, Cīvakaṉ's brother is deeply grieved because he is separated from him. He goes to Kuṇamālai's palace in search of him and then he goes to Kāntarvatattai. Kāntarvatattai is singing and playing her *yāḻ* expressing her sorrow at the absence of Cīvakaṉ. Overwhelmed with grief, she finally leans on her bed feeling very depressed. At this point Nantaṭṭaṉ enters the room and stands before her with utmost reverence.

He requests her to tell him where Cīvakaṉ is. She tells him that he need not be anxious about Cīvakaṉ's safety because he is very happy in the company of his new bride. She chants the *mantiram* of *Matimukam* and touches his face with her hand. Immediately Nantaṭṭaṉ is able to see Cīvakaṉ. He is very happy to see Cīvakaṉ sitting on a bed with his new wife Kaṉakamālai at the palace of Taṭamittaṉ, the king of *Ēmamāpuram*. He is bedecking her hair with a Garland of *Kaṟpakam* flowers. Nantaṭṭaṉ tells Kāntarvatattai that he wishes to meet Cīvakaṉ. She presents him with flower garlands, sandal wood paste, a gold sword, scent (*nāṉam*) and beautiful ornaments with which he adorns himself. By her supernatural influence, Nantaṭṭaṉ assumes the same physical form as Cīvakaṉ. She then chants another *mantiram*, by name *Kāmini* by the divine power of which a God appears and takes Nantaṭṭaṉ to the palace of Taṭamittaṉ where he is laid on the ground. Then follows a comedy of errors. One of the palace maids by name Vacuntari, who sees Nantaṭṭaṉ mistakes him for Cīvakaṉ. She runs to Kaṉakamālai to report to her, but to her great surprise she sees another Cīvakaṉ with her. Puzzled with the sight of the two persons both looking like Cīvakaṉ she runs to Vicayaṉ, the son of the king Taṭamittaṉ and informs him. He goes to Nantaṭṭaṉ lying on the ground in the guise of Cīvakaṉ, and attempts to speak to him but Nantaṭṭaṉ does not reply. So he rushes to Cīvakaṉ and tells him what has happended. Cīvakaṉ guesses that the other man must be Nantaṭṭaṉ who must have come to *Ēmamāpuram* with the aid of Kāntarvatattai's supernatural power. Cīvakaṉ then goes to Nantaṭṭaṉ who offers obeisance to Cīvakaṉ by falling at his feet. Cīvakaṉ embraces him ardently. Then they both enjoy exchanging news of what has happend since Cīvakaṉ's escape.

IX (b)

A few days later, the four companions of Cīvakaṉ—Patumukaṉ, Putticēṉaṉ, Cītattaṉ and Tēvatattaṉ go to Kāntarvatattai and learn from her, that Cīvakaṉ is staying in *Ēmamāpuram*. She writes a letter to Cīvakaṉ and gives it to them to hand over to him. They immediately start for *Ēmamāpuram* with their armies. On their way they meet Vicayai at the hermitage of *Taṇṭakāraṇiyam*, and they find out that she is Cīvakaṉ's mother. They rush to *Ēmamāpuram* where they meet Cīvakaṉ. They inform him that they met his mother Vicayai in *Taṇṭakāraṇiyam*. Immediately Cīvakaṉ goes to *Taṇṭakāraṇiyam* with his companions and meets his mother for the first time. Vicayai asks him to attack Kaṭṭiyaṅkāraṉ with the aid of his uncle, Kōvintaṉ. Cīvakaṉ fights with Kaṭṭiyaṅkāraṉ and kills him.

Thus we see that Kāntarvatattai is indirectly responsible for the consummation of the plot. If she had not helped Cīvakaṉ's comrades to find him, they would not have met his mother on their journey. Consequently Cīvakaṉ also would not have seen his mother and received orders from her to kill Kaṭṭiyaṅkāraṉ. Had the plot been consummated without Cīvakaṉ meeting his mother, much of the delicacy of the story would have been lost. The meeting, besides presenting a touching scene, enables Cīvakaṉ to get his mother's whole hearted consent for his plan to kill the villain. It also affords an opportunity for Vicayai to give vent to her hatred for the villain who so treacherously murdered her husband. Is not the deed of a son highly meritorious when it is sanctioned by his beloved and revered mother? The meeting episode, therefore, is a vital part of the story, and takes place, thanks to Kāntarvatattai's help.

2. KUṆAMĀLAI

I

Kuṇamālai is also portrayed as a lady of praiseworthy qualities. She is the second wife of Cīvakaṉ and is endowed with all womanly virtues. She comes of a family belonging to a wealthy class. Kupēramittiraṉ and Viṉayamālai are her parents. Her noble nature is well displayed during the argument between Kuṇamālai

and her companion Curamañcari as to who can prepare the best scented powder.

After testing both the powders, Cīvakaṉ finds that the powder prepared by Kuṇamālai is superior. When the result is intimated to the two maidens, Curamañcari becomes very angry. She thinks that Cīvakaṉ is partial in his judgement because of his love for Kuṇamālai. Kuṇamālai is not elated at her victory. She is very annoyed that the dispute has caused her to incur the displeasure of her dear friend Curamañcari. She is tortured because she is estranged from Curamañcari. In spite of her repeated request, Curamañcari will not speak to her. She addresses her in endearing and complementary terms. She says, "Your face, which is always as charming as the beautiful lotus flower has now become as gloomy as the lotus flower when it is affected by the rays of moon. I entreat you to speak to me. I can no longer bear our estrangement. So please speak to me without further delay".[1] Speaking thus she falls at Curamañcari's feet and repeatedly entreats her to speak to her. But Curamañcari who is relentless leaves her abruptly. Kuṇamālai weeps bitterly at losing Curamañcari's friendship.[2]

The incident shows Kuṇamālai's sincere love for Curamañcari and her noble humility. Although she wins she is not in the least elated. She gets very depressed when she is estranged from her beloved companion. With all sincerity of love, she attempts to reconcile Curamañcari. Finding that all her request prove futile she ultimately falls at her feet.

II (a)

The way in which she first meets Cīvakaṉ and falls in love with him is interesting. After taking her bath in the river, Kuṇamālai wends her way home. She is chased by the crown elephant, *Acaṉivēkam*, which has suddenly turned rogue. Espying Kuṇamālai's dangerous plight, Cīvakaṉ runs to the elephant and diverts its attention to himself by hitting it on its forehead with his ear-ring. Then he pounces upon the elephant but soon adroitly

1. Cīvakacintāmaṇi, s. 898
2. Ibid s. 909

slips away. Kuṇamālai is touched by Cīvakaṉ's heroic deed. She is also attracted by his charming personality. She has already heard of Cīvakaṉ's magnanimous qualities and now she has witnessed them in person. She must also have a soft corner for him in her heart because he preferred her scented powders. She falls in love with him.

The intensity of her love for him is evident from the love-sickness which she suffers when they are apart.. She does not eat when he is away. Consumed by burning passion she says to herself. "Cupid (*Kāmaṉ*) practised his archery and directed his five terrible arrows at my heart.[1] My heart is consumed by the fire of love, as a lotus flower is consumed by the sacred fire (*vēḷvi*). Therefore, Oh Goddesses, bring Cīvakaṉ to me immediately.[2] I cannot speak because my heart is filled with intense sorrow. I have therefore, become like a dumb person who speaks with his hands and hears with his eyes. I cannot find any relief, just as low people, who have not done penance cannot find the way to salvation".[3]

Her eyes have lost their brigthness; her bangles have slipped off her hands. She becomes so desparate that she thinks of resorting to *maṭalūrtal*.[4] But her modesty prevents her from doing so.[5] We must point out that this is a literary convention of the age.

1 "Ilakka meṉṉuyi rāveytu kaṟkumāl
alaikkum veñcara maintuṭai yāṉarō "
—Cīvakacintāmaṇi, s. 995

2. "Vēmeṉ ṉeñcamum vēḷvi muḷaripōṟ
rāma mārpaṉaic cīvaka cāmiyaik
kāma ṉaikkaṭi tētammiṉ tēvirkāḷ."
—Cīvakacintāmaṇi, s. 996

3. "Kaiyi nāṟcolak kaṇkalir kēṭṭiṭum
moykoḷ cintaiyiṉ mūṅkaiyu mayiṉēṉ
ceyta vampuri yācciṟi yārkaḷpōl
uyya lāvatōr vāyiluṇ ṭāṅkolō."
—Cīvakacintāmaṇi, s. 997

4. Maṭalūrtal:— The frustrated lover seats himself on a horse constructed out of the stalks of palmryah leaves. In his hand he holds the portrait of her beloved. The horse is dragged through the streets and as it moves the sharp stalks cut his body and bleeds. As the horse is dragged, he publicly claims the hand of his beloved.

5. Cīvakacintāmaṇi, ss. 998—99

Tiruvaḷḷuvar states, "A woman's soul, even when vexed by love as intense as the waves of the ocean, does not resort to *maṭalūrtal.* Certainly there is nothing of greater worth than a woman's endurance."[1]

II (b)

No wonder, therefore, that Kuṇamālai, who is a virtuous lady turns away in abhorrence from such an act. Instead she requests her dear parrot to take a message of love to Cīvakaṉ. The parrot which is very fond of its mistress readily agrees to do so. One must remember this is the age of *Sandesas*, though the tradition itself dates from the Caṅkam age.

After the parrot has departed on its love mission, she is tortured by suspense. In her anxiety she wonders, "Will the parrot have reached Cīvakaṉ by this time? Since he is with his wife, the parrot will be waiting for an opportunity to meet him alone. Perhaps it will return disappointed. Will it have succeeded in meeting him? Seizing an opportune moment, will it have told him, 'This is the message from my mistress who is consumed with love for you.' Poor parrot! How much trouble it has taken."[2] She then makes a resolution saying, "If Cīvakaṉ sends a happy message through the parrot, I will live. If his reply is harsh, I will die and the whole world will feel sorrow for me and pity me, will shed tears saying 'Kuṇamālai, the poor lady, did not deserve such a tragic end.'[3]

II (c)

She wants to foresee the result. So she tries an ancient method called *kūṭaliḻaittal.* i. e., drawing a circle on the sand with the eyes closed. If the circle is formed perfectly, it means that the venture

1. "Kaṭalaṉṉa kāma muḷantu maṭalēṟāp peṇṇiṟ peruntakka til." —Tirukkuṟaḷ-Naṇuttuṟavuraittal, s. 7
2. "Taṉṟuṇaivi kōṭṭiyini niṅkit taṉiyiṭampārt tiṉṟuṇaivar cērvāṉirun tatukol pōntatukol ceṉṟatukol cērntatukol cevvi yarinturukum eṉṟuṇaivi māṟṟamih teṉṟatukol pāvam." —Cīvakacintāmaṇi, s. 1035
3. Cīvakacintāmaṇi, s. 1036

will be successful. Kuṇamālai draws half the circle and then stops, lest the cricle should foretell an unfavourable reply.

II (d)

The parrot returns with Cīvakaṉ's message. As soon as she sees it she becomes very excited. She is so anxious to know the answer that she sighs heavily. She notices a sheaf of Tiṇai which the parrot is holding and guesses that the sheaf contains a letter from Cīvakaṉ. The parrot first gives Cīvakaṉ's ring to her; and then it hands over his letter which she immediately places on her head as a mark of great reverence. She lovingly presses the parrot against her stomach. She puts the ring, in which Cīvakaṉ's name is inscribed, on her finger. Immediately she attends to the parrot that has done such a yeoman service for her. She feeds it with the sweet milk and makes it sleep in its beautiful cage.

Then she hastens to read Cīvakaṉ's letter. It acquaints her with Cīvakaṉ's longing for her, and her joy knows no bounds. Here we must note Kuṇamālai's gratitude. She never belittles the parrot although it is a lower being. We must imagine how anxious she must have been to read Cīvakaṉ's letter. Yet she attends to the parrot first, and then only she proceeds to read the letter. The text of the letter is as follows:

II (e)

"This is the letter addressed to Kuṇamālai by Cīvakaṉ I derived great relief from my consuming love-sickness, by the happy message which you sent through the parrot. May you also be relieved of your sorrow. I will not fail to marry you, and will present as much wealth and fertile lands as your parents desire. If I do not embrace you ardently and give you immense pleasure, let me be considered such a low person as he who wants to shoot his arrow at those who are afraid to fight in the battle".[1]

As she reads these words she is in ecstacies. The words are as sweet to her as milk mixed with honey. In her overwhelming joy she feels as though she is already married to Cīvakaṉ.[2]

1. Civakacintāmaṇi, ss. 1041—43
2. Ibid s. 1044

These incidents disclose Kuṇamālai's intense love for Cīvakaṉ. The poet narrates yet another incident which also confirms her great attachment.

II (f),

Kuṇamālai's foster-mother tells her that her uncle's son is in love with her. She says, "Your father has invited your uncle's son and entertained him with a feast. He is madly in love with you. He is ready to give a cart load of gold as dowry. He has painted a wonderful portrait of you and adores it daily. He is a young man of charming beauty and is also a wealthy man. He possesses very good qualities. He only utters your name, and nothing else. Your parents are also willing to marry you to him."[1]

Unable to bear these words, Kuṇamālai closes her ears with her hands. She cannot bear to think of any man except Cīvakaṉ, as her lover, even for a moment. She says, "I am only destined to serve Cīvakaṉ, who saved me from the angry elephant. So, my mother, do not torture me with harsh and unpalatable words. If my parents do not approve of my marriage to Cīvakaṉ, I will either die or resort to penance".[2] So saying she weeps bitterly.

Kuṇamālai's firmness in this context must be noted.

Touched by the intensity of her love for Cīvakaṉ, her foster mother acquaints her real mother with the news who in turn intimates her husband, Kupēramittiraṉ. The intimation of the love affair of the heroine thus to her parents is termed "*Aṟattoṭu niṟṟlal*" by the Tamil Grammarians.[3]

Her parents, convinced of Kuṇamālai's genuine love for Cīvakaṉ, send four learned persons to Kantukaṉ (Cīvakaṉ's foster father) according to their custom for the marriage negotiation.[4] Subsequently Kuṇamālai is married to Cīvakaṉ.

1. Cīvakacintāmaṇi, ss. 1046—48
2. Ibid ss. 1049—50
3. "Cevili naṟṟāyk kaṟattoṭu niṟkum
   naṟṟāy tantai taṉṉaiyark kaṟattoṭu
   niṟku meṉpa neṟiyuṇarn tōrē."
   — Nampi Akapporuḷ, Akattiṇaiyiyal, s. 48
4. Cīvakacintāmaṇi, s. 1054

III

Whilst Cīvakaṉ is in the company of Kuṇamālai, Kaṭṭiyaṅkāran's men go to arrest him. The sad news is conveyed to Cīvakaṉ by a maid. Kuṇamālai is shocked and poignantly cries, "It is most unfair of them to arrest my husband." The brightness of her body fades because of her sorrow, as a garland of flowers fades in a burning fire.[1]

IV

As already stated '*Ūṭal*' (Love quarrel) is indispensable for the enhancement of sexual pleasure. Kuṇamālai picks a quarrel with Cīvakaṉ whilst they are steeped in connubial pleasure. In this immense pleasure, Cīvakaṉ tells Kuṇamālai that only Curamañcari's harsh words during the dispute over the scented powders have enabled him to have the fortune of making Kuṇamālai his wife. Cīvakaṉ is referring to the terms of the dispute that she whose scented powder was adjudged to be inferior, should not bathe in the river. Since Kuṇamālai had won she bathed in the river and it was while she was coming from the river after her bath, that the elephant chased her and Cīvakaṉ had the opportunity to save her. This incident led to their happy marriage. Thus the challenging words of Curamañcari caused the meeting between Cīvakaṉ and Kuṇamālai. To hint at this, Cīvakaṉ mentions the name of Curamañcari, but Kuṇamālai is not able to bear him mentioning the name of Curamañcari. She mistakenly thinks that Cīvakaṉ is in love with Curamañcari. She gets angry and says to Cīvakaṉ, "I know you wanted to decide the dispute over the scented powders in favour of Curamañcari. But thanks to my good destiny you decided otherwise. Curamañcari is in your heart. Do not touch me. Please go away from this place."[2] So saying she sets aright her dishevelled dress. She is so angry that her forhead wrinkles up; her eyes become red. Cīvakaṉ falls on her feet and begs her to be calm. He addresses her in most endearing terms. He pours forth

1. "Ēlā tōlā temperu māṇuk kihteṇṇā
nūlār kōtai nuṅkeri vāippaṭ ṭatuvottāḷ."
— Cīvakacintāmaṇi, s. 1094

2 Cīvakacintāmaṇi, s. 1070

words of intense love and at length she is appeased. This is another incident revealing the intensity of her love.

V

We have already seen how she suffered when she was separated from Cīvakaṉ as her grief was well described in Kāntarvatattai's letter to Cīvakaṉ. Kāntarvatattai grieved sympathising with Kuṇamālai in her sorrow. This is quite a surprising feature since it is not often possible for the first and second wives of a man to live in harmony. Kāntarvatattai not only feels sorry for Kuṇamālai but thinks that Cīvkaṉ should return quickly to redress her grief. No wife will have such a noble love for her co-wife. Will she not wish to have her husbands company for hereself? Kāntaravatattai's noble gesture not only reveals her loving nature but also bears testimony to Kuṇamālai's admirable qualities which have so captivated the heart of Kāntarvatattai. Truly the character, Kunamalai is the personification of the womanhood that is to be copied by every woman.

3. PATUMAI

I (a)

The story of Patumai is the story of a love marriage, as are the stories of all his other marriages. One significant feature of her love story is, that it well accords with the principles of *Akapporuḷ* described in Tolkāppiyam which deal with the treatment of love episodes in literature. It prescribes that the first meeting of the hero and herione should take place in a dramatic situation. By offering beautiful flowers to the heroine, the hero will have the opportunity of meeting her. This is called '*Pūttaru puṇarcci*'[1], the embrace made possible by flowers. Or the situation may be thus:—The hero plunges into the river and saves the heroine who is carried away by the heavy floods. This is known as '*Pūnaltaru puṇarcci*', the embrace made possible by water. Alternatively when an angry elephant is chasing the heroine the hero rushes to save her from it. This is termed as '*Kaḷiṟutaru puṇarcci*', the embrace made

1. Nampi Akapporuḷ, Varaiviyal, s. 7 and its commentary.

possible by elephant, and Kuṇamālai meets in such a way. Cīvakaṉ's initial meeting with Patumai does not take place in any of these three situations. The poet has created a novel situation which we may say, is akin to those mentioned above though not strictly in accordance with the principles of *Akapporuḷ*. Perhaps the poet wanted to infuse interest in the story by creating a new situation instead of using the sterotyped situations, without infringing the *Akapporuḷ* principles. Tolkāppiyar terms the first meeting of the lovers in a dramatic situation as *ēṭīṭu*, *talaippāṭu*[1] etc.

I (b)

Patumai is bitten by a cobra and she is lying unconscious. By using a powerful *mantiram* Cīvakaṉ cures her of the effect of the cobra poison. As she opens her eyes she sees Cīvakaṉ in front of her and is charmed by his beauty. Cīvakaṉ also is disturbed by amorous glances. Tolkāppiyar says that the act of exchanging amorous glances between the hero and the heroine is a sign of their consent for their future union.[2] Thus the first meeting of Cīvakaṉ and Patumai takes place. We may call this situation as '*pāmputaru puṇarcci*' the embrace made possible by snake though no such term finds a place in Akapporuḷ grammar.

I (c)

Cīvakaṉ and Patumai pine for each other throughout the long hours of the night.[3] Next day Patumai goes to the place where she met Cīvakaṉ on the previous day in the hope of deriving consolation from the sight of the place. Cīvakaṉ also goes to the place with the same hope and they meet again to their pleasant surprise. In Akapporuḷ grammar this second meeting of the lovers is termed '*Iṭantalaippāṭu*'[4] Cīvakaṉ, when he sees her, is bewildered by her fescinating beauty. He wonders aloud, "Is this the Goddess of the Mountain (*Varaiyaramakaḷ*)? Is this the Goddess of water

1. Tolkāppiyam, Poruḷiyal, s. 12
2. "Nāṭṭa miraṇṭum aṟivuṭam paṭuttaṟkuk
   kūṭṭi yuraikkuñ kuṟippurai yākum."
   — Tolkāppiyam, Kaḷviyal, s. 5
3. Civakacintāmaṇi, ss. 1306—15
4. Nampi Akapporuḷ, Kaḷaviyal, s. 19

(*Niraramakaḷ*)? Is she the Goddess *Tirumakaḷ*, who resides in the lotus flower? Is she *Iyakki* (the celestial girl)? who is she?"[1]

Then Cīvakaṉ realizes that she is not a Goddess because her garland is beginning to fade, her eyes are blinking and her feet are placed firmly on the ground. He then realizes that it is Patumai.[2]

According to *Akapporuḷ* grammar such bewilderment (*Aiyam*) and the realization of the truth (*teḷivu*) should only take place in the hero's mind at his very first meeting with the heroine. Here the poet Tiruttakkatēvar deviates from the principles of *Akapporuḷ* by introducing the bewilderment of the hero at his second meeting with the heroine. The commentator Nacciṉārkkiṉiyar justifies this stating, "although it is Cīvakaṉ's second meeting, he is bewildered at the sight of Patumai because of his overwhelming passion for her".[3] This can be described as *nayappu*–the expression of his love at the sight of her wonderful beauty.

Cīvakaṉ approaches Patumai and embraces her ardently. In his excitement he showers praises on her. He then dresses her hair bedecking it with beautiful flowers.

I (d)

The king Tanapati, Patumai's father who desires to marry his daughter to Cīvakaṉ in accordance with his proclamation that he who cured Patumai of the snake bite could marry her, consults Matitaraṉ, his minister. The minister says, "I also agree with you. Cīvakaṉ deserves to be married to Patumai because he is equal to her in high birth, good conduct, etc., (*oppu*). I think Cīvakaṉ must have been brought here by Patumai's good destiny."[4]

Here the poet establishes through the words of Matitaraṉ that Cīvakaṉ and Patumai deserve to become husband and wife because they are equal in all the respects that Tolkāppiyar enunciates

1. Cīvakacintāmaṇi, s. 1326
2. Ibid s. 1327
3. Ibid s. 1326 - Commentary
4. Ibid s. 1340

as indispensable requisite for both the hero and heroine. Tolkāppiyar states that the hero and heroine should be equal in respect of high birth (*piṟappu*), good conduct (*kuṭimai*), heroism (*āṇmai*), age (*āṇṭu*), beauty (*uruvu*), love (*niṟuttakāmavayil*), self-restraint (*niṟai*), compassion (*aruḷ*), knowledge (*uṇarvu*) and wealth (*tiru*).[1]

Matitaran's words "*oppiṉāṉum uruviṉāṉum*" mean that Cīvakaṉ possesses equal qualities and qualifications to Patumai.

Patumai is married to Cīvakaṉ. They immerse themselves in connubial pleasures.

II

Only when lovers separate can the intensity of their love be gauged. After living with her for two months, Cīvakaṉ leaves Patumai one night without telling her. Patumai is shocked to find that he has gone. She searches for him in vain. She rebukes her parrot for not having told her of Cīvakaṉ's departure. She says to the parrot, "You used to chide Cīvakaṉ when he embraced me vehemently telling him that my body would ache if he pressed me too much. But now you have failed to tell me of his departure".[2] Similarly she also chides her birds - *pūvai* and *aṉṉam* rating them for not having stopped Cīvakaṉ. She says, "You ought to have told him that it is unfair on his part to leave Patumai".[3] Then she begs the peacock with folded hands "Please tell me where Cīvakaṉ has gone to."[4] In poignant words she addresses the burning lamp, and her mansion and requests them to tell her where Cīvakaṉ is.[5] Then unable to bear the pangs of sorrow, she strips off the ornaments from her body and beats her breast.[6] To address the birds and

1. "Piṟappē kuṭimai yāṇmai yāṇṭō
turuvu niṟutta kāma vāyil
niṟaiyē yaruḷē yuṇarvoṭu tiruveṉa
muṟaiyuṟak kiḷanta voppiṉatu vakaiyē."
—Tolkāppiyam, Meyppāttiyal, s. 25
2. Cīvakacintāmaṇi, s. 1363
3. Ibid ss. 1364—65
4. Ibid s. 1366
5. Ibid ss. 1367—68
6. Ibid ss. 1370—72

beasts in a moment of despair is another Indian literary tradition. She curses herself for having slept so soundly that she did not feel Cīvakaṉ's departure.[1] Addressing the bees, mountain, river, etc., and finally the *Tēvars* (celestials) she says, "I, a poor woman, am dying. Before I die, please let me know where Cīvakaṉ has gone".[2] She cannot reconcile herself with Cīvakaṉ's desertion of her in the dead of night. Completely paralysed with grief she falls to the ground. She sees the image of Cīvakaṉ in front of her but it is only an illusion. She gets up with a great effort, and, walking the distance of seven feet she tries to embrace the illusory image of Cīvakaṉ and falls down.[3] Her lady companion goes to her and consoles her by reading a lecture on the philosophy of life.[4] Her mother Tilōttamai also consoles her assuring her that she will not be parted from Cīvakaṉ for long.[5] All these instances describe Patumai's poignant grief which is the outcome of the ineffable love that she cherishes for Cīvakaṉ. Patumai's behaviour is, according to the Tamil tradition, of showing despair.

Patumai is the representation of an ideal heroine as described in *Akapporuḷ* grammar.

4. KĒMACARI

I

Through the character of Kēmacari, also, the true love of woman is depicted. The poet brings about the first meeting of Cīvakaṉ and Kēmacari in another novel way. Cupattiraṉ, Kēmacari's father, a wealthy merchant meets Cīvakaṉ, when he arrives at the city of Kēmamāpuram. He takes him home as his guest as he is wont to do in the case of all the youths who come to the city. He does this because he wishes to choose a suitable husband for his daughter Kēmacari. When she was born the astrologer predicted that the first man who made her feel shy was destined to be her husband. Hence Cupattiraṉ invites young men, whom he meets, to his house.

1. Cīvakacintāmaṇi, s. 1373
2. Ibid ss. 1375—78
3. Ibid s. 1384
4. Ibid ss. 1386—96
5. Ibid ss. 1401—4

When Cīvakan̲ enters Cupattiran̲'s house, Kēmacari and Cīvakan̲ see each other. Kēmacari immediately falls in love with him, and she becomes bashful. As her love grows 'her bangles slip off her hands. Her selfrestraint and bashfulness disappear. She is consumed with passion."[1] Cīvakan̲ also, charmed by her fascinating beauty, longs for her.

On an auspicious day their marriage is celebrated. They plunge into sexual pleasure and enjoy each other to their hearts' content. Thus two months fly.

II

He decides to part from her. The way in which he hints about his decision is delightful.

One day Cīvakan̲ goes with Kēmacari to a grove on a hill. Overwhelmed with passion he embraces her. He hints about his decision to part from her in a very subtle manner. He addresses a male bee that is humming near the flowers, in search of honey, and says to it, "While you are here in search of honey, will your Queen bee still live even though she is suffering the pangs of separation? I am confident she will not die. Because, if she dies, she knows that you will also die. Realizing this truth she must be patiently waiting with her heart filled with love".[2]

Cīvakan̲'s decision to depart is implied in these words. Just as the male bee leaves its Queen and goes in search of honey for its livelihood, Cīvakan̲ only leaves Kēmacari to further his aims. He hopes that Kēmacari will bear the pangs of separation with utmost patience, as the Queen-bee does, until Cīvakan̲ can join her. But Kēmacari does not then understand his meaning. She realizes what he meant only after he has left her.

III

On the night of his departure she dreams that Cīvakan̲ leaves her. The poet here introduces Kēmacari's dream, in accordance with the principle of Tolkāppiyam, which states that lovers dream of

1. Cīvakacintāmaṇi, s. 1472
2. Ibid s. 1502

each other when they are not together.[1] Kēmacari wakes up before the break of day, and is shocked to find that what she dreamt has come true. In the darkness of the early morning she searches for him in all directions; but she cannot find him. She grieves bitterly. She again runs in search of him as far as her mansion's lamp-light shines, and not finding him she grieves as intensely as a cobra would if it lost its gem.[2]

IV

Unable to bear the pangs of separation, she feels she is dying. Her bangles slip off her hands; her eyes become dim; the heat of her body is as intense as that of the melting gold. She is unable to bear her sorrow. She is doubtful whether Cīvakaṉ has erased her love from his heart. She recollects all the sweet words of love that Cīvakaṉ had spoken while she was in his company. The true meaning of the words that he had addressed to the bee now flashes into her mind. She says, "Then I was unable to understand the meaning of your speech to the bee. Had I understood the meaning of those words, I would not have let you go". She feels that she will die if Cīvakaṉ does not return to heı within a short time.

She recollects how proud her people were when they saw that Cīvakaṉ was so much attached to her. She also recollects all the kind words that he had showered on her in their moments of passion. These pleasant reminiscences intensify her grief. She addresses the peacock, the grove, the river, the *curapuṉṉai* tree, the mountain and the sea and begs them to let her know whether she will ever meet her lover again.[3] In the tears that have fallen on the ground she sees the reflection of her face. It is very pale and she sheds tears of intense grief. She mistakes the reflection for her lady companion in her mental confusion. She consoles the reflection, saying "Do not weep my dear companion. He will never hate us".[4]

1. 'Kaṉavum urittāl avviṭattāṉa' —Tolkāppiyam, Poruḷiyal, s. 3
2. Cīvakacintāmaṇi, s. 1508
3. "Puṉamā mayilē poḻilē puṉalē
   vaṉamār vaḷaiyē vaṟaiyē tiraiyē
   iṉamā maṇicūḷ eripū ṉavaṉait
   tuṉayāṉ peṟukō toḻutē nuraiyīr." — Cīvakacintāmaṇi, s. 1519
4. Cīvakacintāmaṇi, s. 1524

Afterwards addressing the peacock, cuckoo, and the swan, she exhorts them to search for her lord, who used to play with her.

The *Illuṟait teyvam* (House Goddess) pities her miserable plight. Nipputi, Kēmacari's mother, approaches her and tries to console her. She assures her daughter that she will definitely be re-united with her husband. She enlightens her on the temporal nature of this earthlv life. She says that the pain is the outcome of her evil destiny and that one cannot escape from it as long as it lasts, and persuades her, therefore, to be reconciled. The poet brings out her genuine love through his descriptions of her anguish and suffering, though in all this he makes use of the literary tradition well established.

V

That Kēmacari is a very pious lady is evident from the devotional songs that she renders whilst playing on the *vīṇai* prior to Cīvakaṉ's arrival. The gist of her song is that there is no salvation for those who do not worship the Lord who sits under the flowering *acōka* tree.[1] Her songs are so touchingly devotional that her mother Nipputi who hears them falls into raptures. Because of Kēmacari's adorable womanly qualities, the poet praises her as *Peṇmaip peruviḷakku* (the great light of womanhood).[2]

5. KAṈAKAMĀLAI

I

The story of Kaṉakamālai's marriage with Cīvakaṉ is not dramatic. They do not meet before their marriage. Nevertheless the development of their love for each other is described in a poetic way.

Cīvakaṉ who is engaged to train the five sons of king Taṭamittaṉ in the art of archery, one day goes to a grove which is a glorious sight because of the various kinds of beautiful flowers, which are growing there. With his own hands as any expert, he weaves a

1. Cīvakacintāmaṇi, ss. 1467—69
2. Ibid s. 1450

garland of flowers, exquisite as a wonderful necklace made of various kinds of valuable gems, pearls, corals and gold.[1] He feels romantic because of the fascinating beauty of grove, and composes a love poem which he covers with another garland. He also makes a ball of flowers. He then attaches both, the second garland and the ball of flowers to the first garland. A maid servant who comes there, is attracted by the beauty of the garland. She approaches Cīvakaṉ and tells him by her looks that her mistress Kaṉakamālai deserves to have that beautiful garland. He atonce hands over the garland to her and she takes it to Kaṉakamālai. Kaṉakamālai received the garland. She reads the poem enclosed in the garland the substance of which is as follows :

"The life of those who never enjoy a drama enacted by charming girls whose glances are as sharp as spears is akin to the life of rude hunters. To embrace the girls who have tempted one by their amorous looks, in a bed of flowers, is union. Those who are denied this matchless pleasure should do panance so that they may experience it in their next birth, at least".[2]

As Kaṉakamālai reads the poem, she thinks of Cīvakaṉ. She falls in love with him. Her longing is intensified, during the pleasant evening, by the cool rays of moon,[3] and by the sweet song of the cuckoo. She, who is tortured by love, is compared to the stalk of a flower being burnt by fire.[4] She is apprehensive that everyone will know of her love for Cīvakaṉ. Her beloved parrot consoles her saying, "How is it possible to prevent the *alar*, i. e., others knowing about your love, since you have received the garland made of *alars* (flowers) from Cīvakaṉ. Therefore do not be apprehensive."[5] The parrot is another art motif popular in that age.

II

Kaṉakamālai, then decides to captivate Cīvakaṉ. The next day she sends a flower garland to him as a love token. Her lady companion Aṉaṅkavilāciṉi goes to Cīvakaṉ and offers the garland.

1. Cīvakacintāmaṇi, s. 1652
2. Cīvakacintāmaṇi, ss. 1655—57
3. Cīvakacintāmaṇi, ss. 1660—61
4 "Kompu venti viṭaippṭṭa tottāḷ." —Cīvakacintāmaṇi, s. 1664
5. Cīvakacintāmaṇi, s. 1666

Cīvakaṉ without receiving it, looks at her. She says to Cīvakaṉ, "You are the antidote to Kaṉakamālai's love-sickness; you are her life. Therefore please accept the garland".[1]

Cīvakaṉ replies that those who are staying as guests in a king's palace should control their five senses. Aṉaṅkavilāciṉi laughs at him saying, "You are afraid". He explains that he is staying at the palace in the capacity of a teacher, and that it is not fair on his part to love the princess.[2] Thereupon Aṉaṅkavilāciṉi tells him that Kaṉakamālai will die if he refuses to accept her garland. Hence Cīvakaṉ finally accepts the offering.

The vehemency of Kaṉakamālai's love for Cīvakaṉ is evident from the words of Aṉaṅkavilāciṉi. It is further substantiated by the poet, in his description of her acute love-sickness and of the steps that Aṉaṅkavilāciṉi takes to sooth her.[3]

King Taṭamittaṉ, immensely pleased with Cīvakaṉ for having trained his five sons in the art of archery, gives his daughter, Kaṉakamālai, in marriage to him. Kaṉakamālai and Cīvakaṉ lead a life of immense pleasure.

III

That Kaṉakamālai has a sense of humour is evident from the following instance: Cīvakaṉ introduces her to his companions who had stolen some cows so that the king's army would fight and they would be able to meet Cīvakaṉ. She laughs and says, "Oh, are these men the thieves who had stolen away the cows? Then they must be severely punished".[4]

Out of affection for them she laughingly says that they must be punished; she really means that they should be entertained well. Accordingly she makes them happy with grand feast.

1. Cīvakacintāmaṇi, s. 1668
2. Ibid s. 1669
3. Ibid ss. 1671—74
4. Ibid s. 1871

IV

When Cīvakan̲ learns, through his companions, that his mother is staying in the hermitage of Taṇṭakāraṇiyam, he sets out to meet her. Before he leaves, he goes to Kan̲akamālai to take leave of her. He tells her of his departure very diplomatically. He says, "Oh, lady who art adorned with a sweet smelling, beautiful garland, my darling, my heart is your abode, so you never be separated from me". Kan̲akamālai understands from his words that he is going to leave her, and immediately she is overwhelmed with intense grief. The poet describes her touching grief thus :

"She has changed the red *ceṅkaḻunīr* flower into a black *kuvaḷai* flower with her hot, heavy sigh of intense sorrow".[1]

This incident shows her boundless love for her husband. Her behaviour towards Cīvakan̲'s companions discloses her affection for others also.

6. VIMALAI

I

Vimalai is the daughter of Cākaratattan̲, a merchant of Irācamāpuram, and Kamalai. She is the sixth wife of Cīvakan̲. She is portrayed as so charming a maiden that Cīvakan̲ is completely dazed by her bewitching beauty at his first meeting with her, and longs for her.

II

She is also portrayed as an expert in playing with a ball. The games played by her are amazing. The poet describes how she appears, as she plays, in dynamic poetry. As she plays, the garlands on her head and breast swing about; her pearl necklace strikes against her breast. Her ear-rings, made of games, sparkle brightly; her ornament of *ōlai*, a kind of ear ornament glistens; her ornaments of

1. "Puḷḷāvic ceṅkaḻunīrk kuvaḷai ceytāḷ pun̲aipūn̲āḷ."
— Cīvakacintāmaṇi, s. 1887

mekalai and *cilampu* produce a jingling sound.[1] Then her actual play is described. She places five balls in her beautiful palm and throws them up so skilfully that they rise one by one, as bees fly round a flower garland, and come back to her. As they come to her they reflect the brightness of her eyes and her forehead. One of the balls gets hidden in her garland, but in a moment it is in her hand; another ball is caught in her hair but in the next moment it falls on her face; another ball which is very high comes back to her hand. She plays with the balls throwing them in all the eight directions. In the interval between throwing the balls and catching them she puts *kuṅkumam* (saffron) on her forehead and also dons a garland. She strikes the ball so skilfully that it moves round and round.[2] Thus the technique of playing with balls is well illustrated by the character Vimalai.

III

The situation in which the first meeting of Cīvakaṉ and Vimalai takes place, is interesting. Vimalai runs to the street to pick up a ball that has fallen there and encounters Cīvakaṉ who is wending his way along the street. She is enamoured of his enchanting personality, and turns pale. She considers him to be Cupid (*Maṉmataṉ*) come down to earth.

Since it is her first experience of love, she wonders at its peculiar effect. It is a sickness which cannot be disclosed to her parents even when it is a matter of life and death. It inflames one

1. Cīvakacintāmaṇi, s. 1964
2. "Aṅkai yanta latta katta aintu panta marntavai
   maṅkai yāṭa mālai cūḻum vaṇṭu pōla vantutaṉ
   poṅki mīte ḻuntu pōyppi ṟaḷntu pāyta liṉṟiyē
   ceṅka yaṟkaṇ puruvan tammu ḻuruvañc ceyyat tiriyumē

   Mālai yuṭka ranta pantu vantu kaitta lattavām
   ēla nāri ruṅku ḻaṟpu ṟatta vāṇmu kattavām
   nūli ṉērnu cuppu nōva vucci mālai yuḷḷavām
   mēle ḻunta mīni latta virala kaiya vākumē.

   koṇṭu niṅkal kōtai vēytal kuṅku mamma ṇinturāi
   eṇṭi caiyum ēṇi ēṟṟi laṅka niṟṟal pattiyiṉ
   maṇṭi lamva rappu ṭaittaṉ mayiliṟ poṅki iṉṉaṇam
   vaṇṭun tēṉum pāṭa mātar paṉtu maintuṟ ṟāṭumē."

   —Cīvakacintāmaṇi, ss. 1953—55

so that one cannot bear it. It is a sickness that has no medicinal cure.[1] Such thoughts flash in to her mind as her passion grows.

Cīvakaṉ too, is completely paralysed and captivated by her beauty. He leaves her with a sorrowful heart, and stays in the shop of Cākaratattaṉ, who is Vimalai's father. The beautiful image of Vimalai stays in his mind. He is bewitched by the beauty of her eyes. He describes them thus:

"Are they swords? Are they the kernal of the mango seed split into two? Are they the *kaluṉīr* flowers or are they the *nīlam* flowers? Are they lotus flowers? Are they spears or arrows? Are they *kayal* fish? Or are they the *kūṟṟam* (God of death). Lo, they have started to kill me".[2]

That Vimalai is an exceedingly beautiful maiden is revealed from this description.

IV

To Cākaratattaṉ's immense joy the goods in his shop which have been lying unsold for a long time, are sold for the sum of six crores of gold soon after Cīvakaṉ arrives there. An astrologer had predicted that when he who is destined to be Vimalais's husband comes to Cākaratattan's shop all the articles that have been lying unsold will be sold immediately.

Cākaratattaṉ takes Cīvakaṉ to his house and tells him about the astrologer's prediction and also how it has been proved true. With Cīvakaṉ's consent, Vimalai is married to him. Cīvakaṉ spends two pleasant days with Vimalai.

1. Cīvakacitāmaṇi, s. 1962
2. "Vāḷār matimukatta vāḷō vaṭuppiḷavō
   tāḷār kaḷunīrō nīlamō tāmaraiyō
   nīḷvēlō ampō kayalō neṭuṅkaṇṇō
   kōḷārnta kūṟṟamō kolvāṉ toṭaṇkiṉavē."

   —Cīvakacintāmaṇi, s. 1972

V

Vimalai's love quarrel with Cīvakaṉ, besides being interesting, betrays her great love for him. While both are steeped in pleasure, Vimalai asks Cīvakaṉ what he likes most. He replies "Your beauty." At once she becomes angry and quarrels with him. She misunderstands his words "your beauty". She thinks that he must be wooing many other beautiful girls and that to distinguish her from them he says "Your beauty". This assumption makes her angry. This after all is only the outcome of her immeasurable love.

7. CURAMAÑCARI

I

The poet makes Curamañcari interesting by portraying her as rather an aggressive character at first. When she hears of Cīvakaṉ's preference for Kuṇamālai's scented powder she grows angry. She feels that Cīvakaṉ has been partial in his judgment because of his love for Kuṇamālai. She cannot reconcile herself to her defeat. Even though Kuṇamālai who has gained a victory over her, is her beloved companion, she is consumed with jealousy. Her jealousy is intensified by her false assumption that Cīvakaṉ whom she greatly admires, is in love with Kuṇamālai. Hence Kuṇamālai's great efforts to appease her anger prove futile. Curamañcari's impetuous nature is still more evident when she vows that she will do penance to make Cīvakaṉ come to her of his own accord and worship at her feet. She takes another vow also. That is, she makes up her mind not to see any men nor to hear their names. If she does so she shall fast. Her mother Cumati and her father Kupēratattaṉ are deeply grieved to learn of her vow but Curamañcari is unyielding.

Then her father himself makes the necessary arrangements for the fulfilment of her vow. She confines herself in a lonely house. Men are not allowed in and around her dwelling. Even the statues and portraits of men are demolished and the statues and portraits of women are set in their places. She is determined that she will only marry Cīvakaṉ and that no one else will be given the opportunity to disturb her mind. Generally women are tenacious but Curamañcari's tenacity outstrips the normal and is, in sooth, very amazing. This is the peculiarity of the character, Curamañcari.

II (a)

The first meeting of Cīvakaṉ and Curamañcari is highly dramatic.

Cīvakaṉ goes to Curamañcari disguised as a very old man and pretends to be hungry. She asks him what brought him there. He replies, "*Kumari Yāṭa*". The words have a double meaning. One meaning is to bathe in the Kumari river, another meaning is 'to embrace Kumari' viz., Curamañcari. She asks what the benefit would he derive from bathing in the river Kumari. He says that he will shed his premature old age.[1] Curamañcari laughs heartily to hear such words from him. "Tell me is there any one else who can be rejuvenated by bathing in the river Kumari?" says she. He replies, "No one knows the correct place to bathe except me. Here again his words have a double meaning. The other meaning is "No one can approach you and embrace except me". She asks, "Do you know any special place to bathe that others do not know"? He replies in the affirmative. She tells her lady companions, "This old man's argument is tantamount to saying that the dead tree will regain its life after heavy rains.[2], He is mad. Let us appease his hunger".

Curamañcari does not understand Cīvakaṉ's hidden meaning. Her conversation with Cīvakaṉ reveals her innocense. She takes pity on his old age and he is bathed and given fresh clothes and a sacred thread made of gold which he ties himself. Then he is given delicious food which he eats. The enthusiasm with which she entertains him shows her generosity and protection of poor and needy people.

II (b)

Expecting that he will be asked to go away, Cīvakaṉ pretends to be sleepy. Curamañcari allows him to sleep in her cot. The night sets in. Cīvakaṉ sings a melodious song which thrills all the

1. "Vantavara veṇṇaiyeṉa vāṭkaṇmaṭa vāykēḷ
cintainali kiṉṟatiru nīrkkumari yāṭa
antilati ṉāyapaya ṉeṉṉaimoḻi keṉṟāḷ
muntinali kiṉṟamutu mūppoḻiyu meṉṟāṉ."
—Cīvakacintāmaṇi, s. 2020

2. Cīvakacintāmaṇi, ss. 2021—22

ladies present. They all run to him. Curamañcari, also charmed by the music, goes to him. He tells her that he cannot make love because he is very old. She feels shy to hear those words and stands smiling behind one of her companions. He asks the ladies there, why they shun men. They tell him that because Cīvakaṉ has spoken ill of Curamañcari's scented powder she hates men.

To know how Curamañcari is disposed to him, he says "Perhaps Cīvakaṉ who harmed Curamancari is dead now'. Immediately they reply, "No no, he is not dead.' May he live long"! They further tell him that Curamañcari was overcome with grief when she heard the news of Cīvakaṉ's arrest and that she was relieved only when she came to know through the parrot which she sent to find out the news, that nothing untoward had happened to him. These words bear testimoney to Curamañcari's ineffable love for Cīvakaṉ.

II (c)

The ladies compel him to sing another song. He consents to sing on one condition. He says,

"Pāṭutum pāvai poṟpē paṟṟimaṟ ṟemakku nalkiṉ"[1]

These words have a double meaning. The ladies understand the words to mean that he will sing if Curamañcari gives him a ghost made of gold. But Cīvakaṉ actually means that he will sing if Curamañcari offers him her beauty etc.

When Curamañcari accepts his conditions Cīvakaṉ sings gazing at her face. Charmed by his music the ladies are as dazed as stupified peacocks. Curamañcari is reminded of Cīvakaṉ by the song. She knows that he alone can sing so melodiously. She makes up her mind to go to the temple of the Cupid (*Kāmaṉ*) next day and pray for the realization of her desire to have Cīvakaṉ. Accordingly she goes to the temple and prays to God as follows: "Oh, Lord, who hast eyes of lotus flowers, a beautiful mouth and ears shining with gold earrings, I pray to you for a boon. May

1. Cīvakacintamaṇi, s. 2046

you give Cīvakan̲ to me. If you grant me this boon, I will offer you a *makarakkoṭi* made of valuable gems, an arrow, a bow of sugarcane and a chariot and even a city.[1]

II (d)

Putticēnan, Cīvakan̲'s companion, who is hiding in the temple according to Cīvakan̲'s plan, says, "O beautiful lady, I grant your wish. You will have your lover. You may go".[2] She believes that these words have been spoken by the Kāman̲, and in gratitude she again worships Him.

When she arrives her room, to her pleasant surprise, Cīvakan̲ stands before her in his true form. She blushes and hangs her head and looks askance at Cīvakan̲.[3] Cīvakan̲ approaches her speaking in endearing terms and embraces her ardently. He praises her beauty saying that even the whole earth and heaven would not be sufficient price to pay for her beauty.[4] He promises to meet her the next day and leaves her. She returns home with her companions. Thus the story of their first meeting is delightful. This may be called '*Icaitaru puṇarcci*'—the embrace made possible by music.

Curamañcari reveals her love for Cīvakan̲ and their first meeting to her beloved lady companion who in turn tells *cevili* Curamañcari's foster-mother. The foster-mother informs Cumati, Curamañcari's real mother who in turn tells her husband.

We have already mentioned that the disclose of the heroine's love thus to each other is called '*Aṟattoṭu niṟṟal*' in Tamil grammar.

Kupēramittiran̲, Curamañcari's father marries her to Cīvakan̲ on an auspicious day.

1. Cīvakacintamaṇi, s. 2057
2. Ibid s. 2058
3. Ibid s. 2059
4. "Vaṇṇakku vān̲um nilan̲um ellām vilaiyē."

— Cīvakacintāmaṇi, s. 2066

III

A delightful love quarrel betrays the intensity of love between Cīvakaṉ and Curamañcari. Curamañcari, as a result of the quarrel, moves away from Cīvakaṉ and stands close to the wall of glass (*paḷiṅku*) with anger surging in her heart. Cīvakaṉ mistaking the reflection of her image in the glass for her real body, falls at the image's feet and begs her to calm herself saying that he is blameless. Exasperated still more, she says to him, "Since my reflection in the glass shines brighter than my real self you have fallen in love with it. In truth you do not cherish very much love for me". Cīvakaṉ attempts to console her by saying "As you are standing very close to the glass wall, I could not distinguish between you and your reflection.[1] I mistook your image in the glass for your real self". She is not convinced and weeps. The sight of her tears hurts him. Eventually he appeases her anger by falling at her feet saying that great people should pardon the mistakes of common people. This love quarrel of Curamañcari is only the outcome of her abundant love for Cīvakaṉ.

IV

Curamañcari possesses a unique quality that none of the other wives, of Cīvakaṉ, has. Cīvakaṉ tells Curamañcari that he has to leave her for some days. We can expect Curmañcari to be shocked at this news. That is the reaction of all the other wives of Cīvakaṉ. The principles of all the Akapporuḷ grammars and the narrations of all the literature on Akapporuḷ state that it should be so. In Curamañcari we find a deviation from this established behaviour of an exemplary heroine. When Cīvakaṉ tells her that he wished to leave, she is not perturbed in the least. She hears the news very calmly and gives her consent. She replies, "Your wish is my wish. What your mind desires is my desire".[2] These words demonstrate her magnanimous resignation. Her character is combination of aggressiveness and gentleness.

1. Cīvakacintāmaṇi, s. 2085
2. "Perumani vēṇtiṟ ṟallāl vēṇṭuva piṟiton ṟuṇṭō
   orumaininṉ maṉattiṟ ceṉṟēṉ uvappatatē yuvappa teṉṟāḷ."
   Cīvakacintāmaṇi, s. 2093

8. ILAKKAṆAI

I

Ilakkaṇai is the daughter of Kōvintaṉ, the king of Vitayanāṭu, who is the maternal uncle of Cīvakaṉ. Kōvintaṉ understands his daughter's love for Cīvakaṉ and marries her to him as his eighth wife.

According to the principle of Akapporuḷ grammar, the lover's meeting should take place for the first time secretly. The first meeting is called *kāṭchi,* love at first sight. We have seen that *kāṭchi* has taken place prior to each of Cīvakaṉ's previous marriages except in the case of Kaṉakamālai, who falls in love with Cīvakaṉ when she reads his poem on love. According to this poetic convention, Tiruttakkatēvar introduces *kāṭchi* prior to the marriage of Ilakkaṇai with Cīvakaṉ.

Cīvakaṉ goes to his uncle Kōvintaṉ to confer with him to devise plans to attack Kaṭṭiyaṅkāraṉ. As he enters the palace, the ladies there are captivated by his beauty. Ilakkaṇai also sees him. The poet describes her posture as she looks at Cīvakaṉ. She stands leaning on her lady-companion placing her right leg on the anklet (*cilampu*) worn on her left leg.[1]

As soon as she sees him, she surrenders her heart to him. Cīvakaṉ also looks at her and falls in love.[2] The poet does not develop the first meeting further.

Kōvintaṉ discerns his daughter's genuine love for Cīvakaṉ and marries her to him Thus marriage takes place after Cīvakaṉ has recovered his kingdom from Kaṭṭiyaṅkāraṉ and become king.

II

Ilakkaṇai is portrayed as a maiden of enchanting beauty. Even the lady companions who see her in her bridal dress, are so charmed by her beauty that they yearn to become men to enjoy her

1. Cīvakacintāmaṇi, s. 2132
2. Ibid ss. 2133—34

beauty more.[1] The poet says that if *Ayaṉ*, the God that has created her, sees her now he would not believe that her body was his creation. Her beauty excels that which *Ayaṉ* conceived. Even the sages, if they look at her will be mentally disturbed.[2] She shines like the branch of a *Kaṟpaka* tree full of blossom.[3] The kings who have come to witness her marriage, are tortured by her bewitching beauty. As they feast their eyes on her beauty they say "Hitherto we have only heard of the God of death (*Kūṟṟu*). Today we can see him with our own eyes."[4] All these expressions speak of her wondrous physical beauty.

III

To illustrate the intensity of their love, the poet, here also, introduces a love-quarrel. As Cīvakaṉ looks at her intently feasting his eyes on her beauty without blinking, tears stream down his face. Ilakkaṇai thinks that his tears are tears of sorrow. She thinks that Cīvakaṉ weeps because he is thinking of his other wives. She becomes angry and takes off all her garlands and jewellery and throws them away. Because of her exasperation her eyebrows are raised. Her lotus-like face perspires. To appease her Cīvakaṉ falls at her feet saying, "My life is vanishing". Thereupon she calms herself. It would be unbecoming of her if she did not calm herself even after her husband had fallen at her feet.[5]

9. WIVES—COMMON FEATURE

I

All Cīvakaṉ's eight wives lead a life which is a paradise on earth for a period of thirty years. They play and enjoy water games (*nīrviḷaiyāṭal*) with Cīvakaṉ. They enjoy immense pleasure with him in all the six seasons of the year (*irutunukarvu*). They enjoy his pleasant company in the beautiful grove (*cōlainukarvu*). Each of

1. "Āṇvirup puṟṟu niṉṟār avvaḷait tōḷi ṉārē" Cīvakacintāmaṇi, s. 2447
2. Cīvakacintāmaṇi, s. 2448
3. "Malarntatōr kaṟpaka maṇikkom pāyiṉāḷ" —Cīvakacintāmaṇi, s. 2449
4. "Kaṇṇiṉāl iṉru kaṇṭāṅ kūṟṟiṉai" —Cīvakacintāmaṇi, s. 2458
5. Nacciṉārkkiṉiyar commentary to s. 131 of Ilakkaṇaiyār Ilampakam

them bears him a son. When they learn of his decisions to renounce the world they are shocked. Unable to bear their grief they fall on the ground and weep bitterly. They bewail their fate uttering to Cīvakaṉ "What fault on our part has made you take this decision?" They narrate the story of each of their marriages and ask him how he can bring himself to foresake them. He preaches the value of renunciation and penance to them decrying the temporal nature of this world. He advises them also to follow his example. Accordingly all his eight wives renounce wordly life and do penance. Ultimately they are relieved of their present birth, become *Intirars* and go to Heaven where they lead a life of divine happiness with the charming celestial girls.

Thus the characters of Cīvakaṉ's wives are portrayed as the embodiments of all the requisite virtues of womanhood such as beauty, love and chastity. That all of them are so virtuous that they behave according to their husband's wishes is evident from their renunciation. None of them speak against it nor show any disinclination to take such a course.

The very idea of discarding everything in the world and doing penance is frightening but the wives renounce, because it is their husband's wish. Through these characters the poet has illustrated the ideals of womanhood which all women should emulate to attain a happy life or further spiritual development.

UNIQUE FEATURES

II (a)

There are nine marriages but they are all different. The first is that of Kōvintaiyār and Patumaṉ, Cīvakaṉ's friend. She is portrayed as an exquisite cameo. She is a shepherdess and as sweet as the things that sheperds value and enjoy. Only her physical beauty and her manner of speech are described.

II (b) i

Next comes Kaṉtarvatattai, who descends from the kingdom of the *Vittiyātarar*, famed for their love and for their music. Art, though an expression of the harmony of emotions, is beyond the sphere of emotions. If that objectivity is not attained there is no

art. Cīvakaṉ is a perfect artist from this point of view, and that is the secret of his success in capturing the hearts of maidens by his songs and music.

Kāntarvatattai, inspite of her musical virtuosity and divine powers has the heart of a woman. She is overpowered by her love for Cīvakaṉ. Her heart is torn between this love and her desire to win the competition and she becomes a prey to her own emotions. Art cannot thrive in an atmosphere of disharmony or confusion. Naturally her performance is a miserable failure. But her love succeeds, though her art fails. It is she who is responsible for her own defeat and that is why the author, when summarising the story in the *patikam*, speaks not of Cīvakaṉ's success but of Kaṉtarvatattai's defeat. Nacciṉārkkiniyar fails to recognise the real meaning of this statement and explains that because it is not fitting for a hero to conquer a woman, the poet speaks of her defeat.

II (b) ii

She is divine and human. Her emotions do not easily find equilibrium. When Cīvakaṉ paints the picture of the terrified Kuṇamālai, without even taking care to hide it from his wife, she is rightly enraged, but when he marries other wives out of her sight she is reconciled. Not only that, as the first and senior wife she pities them when they are separated from Cīvakaṉ and becomes like their elder sister. Here we see the development of character achieved by suffering together.

She only has supernatural powers.

II (c) i

If Kāntarvatattai's hobby is music, Kuṇamālai and Curamañcari are connoisseurs of *cuṇṇam*—toilet powder. Kuṇamālai's marriage with Cīvakaṉ is indirectly brought about by her dispute with Curamañcari though it is really a case of *Kaḷiṟutarupuṇarcci*—the elephant unites them. In the case of Kāntarvatattai it is a *swayamvara* by music contest.

II (c) ii

The author lived in an age when *Santēsa Kāvayas* like Mēgha Santēsa were attracting the attention of the people. He therefore brings in the episode of sending the parrot as a messenger of love.

II (c) iii

Again the author introduces other traditions of love poetry known to the Caṅkam age. There are *kūṭaliḻaittal*, ***vēṟṟuvaraivu*** (the immediate danger of being given away in marriage to someone whom you do not divine) and *aṟartoṭu niṟṟal.*

III (c) iv

There is a difference in the way in which the love quarrels occur. Kāntarvatattai has real cause for anger but Kuṇamālai only misunderstands Cīvakaṉ and thinks that he is in love with Curamañcari.

II (c) v

There is another difference in the way in which they pine for Cīvakaṉ when he is absent. Kāntarvatattai is outwardly calm. This is necessary since she has to console the others. Even in her letter to Cīvakaṉ, she is dignified and restrained though we can glimpse her bleeding heart. Cīvakaṉ is arrested whilst in the company of Kuṇamālai and she receives a great shock.

II (d) i

Curamañcari is very differenct from Kuṇamālai. She takes the competition very seriously. She is cruel to Kuṇamālai even when the latter falls at her feet. She does not take that wager in the right spirit. She even suspects that the judge is partial. She withdraws from society and shuns all men. But this is only a negative reaction to her love for Cīvakaṉ. But for this love, the story of her marriage would become only the story of a reckless youth who had only wooed her to meet the challenge of his friends. Society believed in such challenges and they were considered acts of valour.

Even in Western Literature of such chivalry we read. Our author has created stories of true love with the aid of this tradition. We see hardness and hatred in her kindness to the old man especially. Even whilst she is full of hatred, her companions know that she is very much concerned about Cīvakaṉ.

The love quarrel here presents a different picture. Cīvakaṉ by mistake falls at the feet of her reflection in the crystal wall. Knowing as we do her uncontrollable temper, we can well understand that she cannot brook even this.

II (d) ii

Again in the way she reacts to Cīvakaṉ's departure there is something unique. Although in some respects she is self-centred she reveals that true love consists of unity of feeling and action in every sphere of life. "Your wish is my wish, what your mind desires is my desire". That is her response.

II (e)

Patumai's marriage is unique in its own way. It is *pāmputaru puṇarcci* as already stated. She slowly recovers from the effect of the poison only to be charmed and enchanted, as she gradually gains consciousness by the bewitching beauty of Cīvakaṉ. Again *Caṅkam* traditions—*iṭantalaippāṭu, nayappu, oppu*—are loosely followed.

There is no love-quarrel with Patumai. During the time when she is separated from Cīvakaṉ who went away without her knowledge in the middle of the night, probably because he knew that she would be unconsolable if he were to tell her of his depature, she reminds us of the *Caṅkam* heroines of *neytal tiṇai*. She seems to have lived in communion with nature. She is surrounded by her beautiful birds which she chides. True to tradition she complains to bees, rivers, mountains and gods about the hero. She lives in her imagination and there is *uru veḷi-t-tōṟṟam*. There is not a harsh word said about the hero. She chides only nature for not preventing Cīvakaṉ's departure. She curses herself for having overslept. That is her love. Here is a lady unique in these ways.

II (f)

Kēmacari is different from all the others. She does not know what is to be a woman until she meets Cīvakaṉ. The sight of Cīvakaṉ effects a change in her, like the transformation of Mīnākashi when she met Civa. She is unique in her reaction to his absence. First her loneliness is unbearable but then she remembers his song. She now addresses everything in her surroundings which only a woman and not a man, would notice. It has already been noted that she is devotional.

II (g) i

Kaṉakamālai falls in love with Cīvakaṉ even before she sees him. We hear of people falling in love with someone after seeing their portrait. Here even the portrait is absent. She reads a poem which he has written and the poet in her atonce loves him. Love is not something which can spring up at first sight. Love, according to Tamiḻ tradition, is the natural attraction between two souls which have been destined to come together. The love thus created continues on successive births. Love at first sight, therefore, is only a continuation of the previous attraction. Thus the marriages were pre-destined and not fundamentally a result of any human effort. Our author, a Jain, believing firmly in the theory of *Karma*, accepts this philosophy and the stories of love and marriage should be understood in this context. Such a philosophy implies that love is a divine communion brought about by Nature and God and that by losing their individuality the lovers are united thus obeying the inner dictates of their divine conscience. Kaṉakamālai's behaviour to Cīvakaṉ's friends shows her character well. Her reaction to his departure is not expressed vocally although she is very sorrowful. By her very breath the red flower turns black. This reminds us of the heroine in *Akanāṉūṟu* (Stanza 5) who, when she suspects that the hero may depart, breathes so hard and hot whilst she is kissing her child's head that the flower there dries up.

II (g) ii

Vimalai's hobby is her wonderful game with balls. Here is another popular game in Tamiḻ land. Tiruttakkatēvar's description is so life-like that we feel that we are seeing her lithe agility

through our own eyes. This description surpasses that in *Peruṅkatai* and *Kantukavari*. Vimalai meets Cīvakaṉ whilst she is playing. This reminds us of the *ulās* where the ladies of various ages dramatically catch sight of the hero, whilst they are playing.

Here again it is providence that conspires to make her father offer Vimalai to Cīvakaṉ even though he did not know that they had previously fallen in love.

II (g) iii

Vimalai's love quarrel is unique. Here again it is a misunderstanding of words, but more subtle than that of Kuṇamālai. When Cīvakaṉ replies "Your beauty" she thinks that he means "Your beauty as distinguished from that of the others I love". This play on words may seem artificial to those who have not read "*Pulavi nuṇukkam*" in Tirukkuraḷ and understood the psychology of the scholars. *Pulavi nuṇukkam* is a glorious original contribution by Tiruvaḷḷuvar, and in making use of it our author has been able to make subtle distinctions between the characters of the heroines.

II (h) i

Because Ilakkaṇai is Cīvakaṉ's maternal uncle's daughter she must be given in marriage to Cīvakaṉ according to tradition. Here the match is made through a *swayamvaram*. The husband is not selected by means of a music competition which was natural in the case of *Vitiyātars;* but through an archery competition which could interest royal family to which Ilakkaṇai belonged. This is reminiscent of Arjuna winning Draupati.

II (h) ii

Tamil poets consider this to be *kaikkiḷai* (one - sided love), and therefore try according to their tradition, to make it into a reciprocal love. Therefore they arrange for their hero and heroine to meet and become lovers even before the tournament takes place. Kampaṉ makes Rāma and Sīta meet a day earlier than that fixed for the tournament of the bow and they pine for each other's company.

II (h) iii

Ilakkaṇai's love quarrel is also unusual. When Cīvakan̲ is so attracted by her beauty that he cannot bear to lose sight of her for a moment by blinking his eyes, the tears roll down his face. She thinks that he is crying because he is thinking of his other wives. She throws away all her adornments and burns with anger like a true queen. He falls at her feet and she is pacified. Unlike Kāntarvatattai she does not kick him on the forehead; unlike Curamañcari she does not weep; unlike Kuṇamālai she does not want him to leave her.

III

It is thus obvious that the author used all possible situations to describe the love of these women for Cīvakan̲. He used all the Tamiḻ traditions old and new and perhaps also Sanskrit tradition. He tries to be true to the Tamilian tradition and its philosophy of love so that each wife is unique. No incident is repeated and no woman is like another viewed from the dramatic point of view. In all the relationships we see Cīvakan̲'s greatness. He does not fall in love with any and every beautiful woman although even Tolkāppiyam sanctions *mun̲mur̲ai vatuvaip-peṇṭir* (morganatic marriages). All his marriages are pre-determined by destiny. It is to his great credit that he treated all this wives equally in every respect. Egalitarianism in love is amost an impossibility but Cīvakan̲ achieves the impossible.

9

Minor Characters

INTRODUCTION

I

A host of minor characters or supporting characters are found in the story. Though they are minor characters, they are quite indispensable to the story and give variety and interest to it. If the story did not include these characters, not only would much of the interest have been lost, but also the continuity of the story could not have been maintained. We may say that certain minor characters are the links in the story. For instance the meeting of Cīvakaṉ with his mother, which is one of the most important episodes, is only brought about by Cīvakaṉ's companions. Cīvakaṉ's escape from Kaṭṭiyaṅkāraṉ's men, his wide travel and his several marriages are all due to Cutañcaṇaṉ's initial help. The villainous part of the story is intensified by the acts of Mataṉaṉ. Cīvakaṉ's resistance to temptation is displayed through the characters of Aṉaṅkamālai, Tēcikappāvai and Aṉaṅkamāviṇai, the temptress whom he meets in the forest. The characters of Nimittikaṉ and Uruttiratattaṉ are introduced to illustrate Caccantaṉ's folly and so on.

II MINISTERS

(a)

Nimittikaṉ and Uruttiratattaṉ are good ministers who are sincerely interested in the welfare of their king Caccantaṉ. They consider that Caccantaṉ has committed a grave blunder by entrusting

his kingdom to his evil-minded chief minister, Kaṭṭiyaṅkāraṉ. They foresee the danger that will be fall the king as a result of this shortsightedness. They form a contrast to Kaṭṭiyaṅkāraṉ whose evil character is thus exposed. Nimittikaṉ advises the king not to entrust the kingdom to one man's care, and warns him that he will lose his land and wealth. But the king does not heed his advice. Nimittikaṉ continues to advise him. He feels that it is his duty to continue to counsel him and try to make him adopt the right course. He realizes that the king is discarding his duties because of his overwhelming passion for his wife. He quotes the stories of several kings who have fallen because of their carnal passion. He says "God Brahma came to have four heads, lost his position and was utterly disgraced because of his passion for Tilōttamai. Lord Civa had to give the left half of his body to his wife Umātēvi as a result of his love for his paramour Kaṅkai. Lord Kaṇṇapirāṉ disgraced himself because of his love for the *āyar* maidens by stealing the dresses when they left them on the banks of the river *Yamuṉai* where they were bathing. Lord Buddha, taking pity on the male donkey which was tortured by extreme passion, changed himself into a female donkey for its satiation. It was a great disgrace that the five Pāṇtavās shared one wife. Consider the meanness to which passion leads. Therefore I beg of you to do your rightful duty and rule your kingdom without falling a prey to sin and disgrace".[1] The king replies that he does not want his advice. Finding that his advice has no effect on the king, Nimittikaṉ is sorrowful and regretfully departs.

It is the duty of a minister to offer good counsel to the king and to continue to counsel him even at the risk of incurring the king's displeasure. Tirukkuraḷ states "Even when the king is too obtuse to grasp things himself and too obstinate to accept wise counsel, still it is the duty of the minister to persist in giving proper advice to his king".[2] Accordingly Nimittikaṉ discharged his duties very nobly.

1. Civakacintāmaṇi, s. 207—211
2. "Aṟikoṉ ṟaṟiyā ṉeṉiṉu muṟuti
   Yuḷaiyiruntāṉ kūṟal kaṭaṉ." —Tirukkuraḷ, Ammaiccu, s. 8

(b)

Uruttiratattaṉ is also an equally good minister. He corro-barates all that has been said by Nimittikaṉ and exhorts the king to heed to the words of his ministers and act accordingly. He also warns the king that only evil will be fall him and his wife if he does not listen to the advice of Nimittikaṉ.

(c)

Tarumatattaṉ, another minister, is also portrayed as a good-man. He is shocked to learn of Kaṭṭiyaṅkāraṉ's decision to kill Caccantaṉ. He tells Kaṭṭiyaṅkāraṉ that if he kills the king who has helped and honoured him, he will only bring about his own destruction. On the other hand if he is faithful to the king, he and his family will prosper. He points out that kings are considered to be greater than Tēvas (Celestials). A flame will burn only those who approach it. But the flame of a king's anger will not only destroy those who do him harm but also their families. He further prophesies that a minister who kills his king will be attacked with leprosy in this birth and after his death will suffer in Hell (*Narakam*). Thus Tarumatattaṉ advises Kaṭṭiyaṅkāraṉ not to kill the king and attempts to dissuade him. But this words only inflame Kaṭṭiyaṅ-kāraṉ who reproves him in strong terms. Nimittikaṉ gives advice to Caccantaṉ but Tarumatattaṉ advises Kaṭṭiyaṅkāraṉ himself. Thus to avoid monotony the author has made two ministers advise Caccantaṉ and one to advise Kaṭṭiyaṅkāraṉ.

III THE TEACHER

Accaṇanti, who possesses a masterly knowledge of many arts is Cīvakaṉ's teacher. He first teaches Cīvakaṉ all the arts that he himself has mastered. Then he teaches him about spiritual things. He says that the soul is apt to pass through the following stages: *naraka kati*, *vilaṅku kati*, *makkaḷ kati* and *tēva kati*. The soul will attain greatness if it discards all evil, and develops the qualities that Arukatēvan possesses viz., *naṉñāṉam, naṟkāṭci and nalloḻukkam.* Life is full of sorrow which is the outcome of evil destiny. To escape from our destiny–evil and good–we must attain Eternal Bliss through penance. This preaching of spiritual values opens Cīvakaṉ's

eye of wisdom. Thus Accaṇanti is portrayed as a great teacher of the arts, materialism and spiritual philosophy harmonised when placed in their respective spheres.

After teaching him Accaṇanti tells Cīvakaṉ that Caccantaṉ was his father and narrates the story of his tragic end. When Cīvakaṉ is setting out to avenge his father's death Accaṇanti makes him promise that he will not attack Kaṭṭiyaṅkāraṉ until one year has elapsed. He considers that Cīvakaṉ should have more men and weapons and also more worldly experience before he attacks Kaṭṭyaṅkāraṉ. With this end in view, he extracts the promise from Cīvakaṉ so that he can gather enough strength. Accaṇanti's real interest in Cīvakaṉ's welfare is evident from his wise counsel.

Accaṇanti was once the king of Vāraṇavāci. He was called at that time Ulōkapālaṉ. He handed over his kingdom to his son and renounced. While he was doing penance, he was attacked by the terrible disease called Yāṉaitti(unquenchable hunger) because of his evil fate. He suffered terribly and finally went to Kantukkaṭaṉ's house where he was fed with an enormous quantity of food before his hunger was quenched. There he happened to see Cīvakaṉ as a baby. As soon as he saw Cīvakaṉ, his terrible disease disappeared. Accananti tells his own story to Cīvakaṉ and then takes leave of him and his parents. He goes to Srīvarttamāna Swāmikaḷ, who is the Twenty Fourth Tīrtaṅkarar, and does penance sitting at his feet. Eventually he attains solvation.

Accananti, because he is Cīvakaṉ's teacher and because he is the vehicle for the revelation of Cīvakaṉ's history, is an essential character.

IV COMPANIONS

Of Cīvakaṉ's companions, seven are prominent in the story. They are Patumukaṉ, Putticēṉaṉ, Nantaṭṭaṉ, Napulaṉ, Vipulaṉ, Tēvatattaṉ and Cītattaṉ. Patumukaṉ is the son of Taṉapālaṉ and Pavittirai who belong to Vāṇikar community. Kōvintai, Nantakōṉ's daughter whom Cīvakaṉ gets as a prize for his victory over the rude hunters, is given to Patumukaṉ as his wife. Putticēṉaṉ is the son of a a Brahmin named Acalaṉ. Tilōttamai is the name of his mother.

Nantaṭṭaṉ is the son of Kantukkaṭaṉ and Cunantai who are Cīvakaṉ's foster parents. Napulaṉ and Vipulaṉ are Nantaṭṭaṉ's brothers. Tēvatattaṉ is the son of Vicayatattaṉ who was a recipient of titles of honour for his meritorious service to the king Caccantaṉ.[1] Pirītimati is the name of his mother. Cītattaṉ is the son of Cākarar, Caccantaṉ's minister and Kurutattai.

All these seven companions render help to Cīvakaṉ whenever it is necessary. They fight for Cīvakaṉ against those kings who attack him when he defeats Kāntarvatattai in the *yāḻ* competition.[1] After Cīvakaṉ is carried away by Cutañcaṇaṉ they are greatly distressed because they do not know his whereabouts. Through Kāntarvatattai they learn that Cīvakaṉ is very happy with Kaṉakamālai at Ēmamāpuram and immediately they set out to join him. On the way they meet Vicayai at Taṇṭakāraṇiyam and are extremely happy to learn that she is Cīvakaṉ's mother. When they meet Cīvakaṉ at *Ēmamāpuram*, they acquaint him with the fact that they have met his mother Vicayai. Cīvakaṉ at once goes to Taṇṭakāraṇiyam to meet her.

Finally they fight a thrilling battle against the army of Kaṭṭiyaṅkāraṉ. Putticēṉaṉ routs the kings who fight on the side of Kaṭṭiyaṅkāraṉ.[2] Tēvatattaṉ riding on his elephant, like a ferocious lion, drives it at the king of Makata who immediately takes to his heels with his army.[3] Cītattaṉ fights against the King of Kaliṅka and kills him with his sword.[4] Napulaṉ fights against the king of Makata, but leaves him alone when he finds that the king is afraid of him.[5] Vipulaṉ fights against a warrior and kills him.[6] Patumukaṉ puts up a terrific fight against Kāmukaṉ and kills him, and when Kāmukaṉ's brother Kōmukaṉ attacks him he fights with great heroism and kills Kōmukaṉ's elephant.[7] Thus all these companions stand by Cīvakaṉ in his hour of need and render him yeoman service. In truth they dedicate their lives to Cīvakaṉ and their country.

1. Cīvakacintāmaṇi, s. 775
2. Ibid s. 2249
3. Ibid s. 2250
4. Ibid s. 2251
5. Ibid ss. 2257—58
6. Ibid s. 2269
7. Ibid ss. 2269—76

After Cīvakaṉ's renunciation they too renounce, and do penance. Ultimately they become *Tēvars* (celestials) and go to Heaven where they live in bliss with the celestial maidens.[1] Thus all the companions of Cīvakaṉ are portrayed as the embodiment of sacrifice.

V FOSTER PARENTS

(a)

Kantukkaṭaṉ is Cīvakaṉ's foster-father. He is the father of Nantaṭṭaṉ, Napulaṉ and Vipulaṉ. Nantaṭṭaṉ and his other sons are born to him after Cīvakaṉ is brought from the burial ground. He goes to the burial ground to bury his dead child and there he finds a a baby, (Cīvakaṉ) who has been left there. After burying the dead child he takes Cīvakaṉ home and hands him over to his wife Cunantai, saying that their child is still alive. In the burial ground itself Kantukkaṭaṉ recognises the ring on the baby's (Cīvakaṉ's) finger and knows that he is Caccantaṉ's son. He does not reveal this fact to anybody even to his dear wife because he knows fully well that if Kaṭṭiyaṅkāraṉ comes to know that the baby is the son of king Cacantaṉ, he will atonce kill him. So he is cautious and does not disclose the secret even to his wife, lest it should be revealed. This shows how interested he is in Cīvakaṉ's welfare.

He rears Cīvakaṉ with utmost care. He educates him and trains him well in all the arts. He sees that Cīvakaṉ is accomplished in all things that are requisite for a prince. With a view that Cīvakaṉ should live long, he gave him that name which means 'he who lives long'.

When Cīvakaṉ decides to compete with Kāntarvatattai in the *yāḻ* competition he sends his companion Putticēṉaṉ to Kantukkaṭaṉ to seek his permission. Kantukkaṭaṉ receives a letter from Nākamālai, a maiden who lives in Kaṭṭiyaṇkāraṉ's palace, which tells him that Kaṭṭiyaṅkāraṉ is very angry with Cīvakaṉ because Aṉaṅkamālai has fallen in love with him, and that he has resolved to kill him. He therefore advises Cīvakaṉ to go

1. Cīvakacintāmaṇi, ss. 3132—41

to the competition with his army to guard him from any danger that Kaṭṭiyaṅkāraṉ may have planned. When Cīvakaṉ is raging with fury because he has been arrested by Kaṭṭiyaṅkāraṉ's men, Kantukkaṭaṉ advises him to calm himself saying that he, a citizen, should not rise against the king. He then runs to the king, Kaṭṭiyaṅkāraṉ and offering him twelve crores of gold pieces begs him to pardon Cīvakaṉ. He says "Oh king, lend me your ears. My son has only done a noble act in saving a maiden from your crown elephant. Had the elephant killed the maiden you would have been blamed because it was your elephant which had sinned by killing a maiden. Is saving a maiden's life an offence? If you consider it an offence, I beg of you to pardon him. If you do so, I will give you all my wealth including my ancestral property."[1]

These words from Kantukkaṭaṉ betray his boundless love for Cīvakaṉ. His willingness to give away all his wealth to effect Cīvakaṉ's release, shows what a great sacrifice he was willing to make for the sake of Cīvakaṉ. Throughout the story, there is not a single instance to show Kāntukkaṭaṉ's interest in his own sons. All his concern is for Cīvakaṉ only. This selfless spirit of sacrifice for Cīvakaṉ's cause is well depicted through this noble character.

When Kaṭṭiyaṅkāraṉ refuses to comply with his request, he is deeply grieved. But soon he is comforted when he recollects the prediction made by a sage to the effect that Cīvakaṉ would be saved by a celestial man (*Iyakkaṉ*).

After his marriage with Curamañcari Cīvakaṉ returns home with great secrecy. Kantukkaṭaṉ informs his family of Cīvakaṉ's arrival by signalling with his hands. He is afraid that if he spreads the news by means of the spoken word the king's spies may overhear him. Being excited and joyful they all cry aloud when they see Cīvakaṉ.[2] Kantukkaṭaṉ warns them that if they cry aloud Cīvakaṉ's secret arrival will be advertized to the public. Immediately they stop crying aloud. It is clear from Kantukkaṭaṉ's warning how much care he takes for Cīvakaṉ's safety. When Cīvakaṉ

1. Cīvakacintāmaṇi, ss. 1117—19
2. Ibid s. 2096

becomes king, in token of his gratitude for Kantukkaṭaṉ's boundless love and help, he confers on him royal rights and also grants him lands. In truth Cīvakaṉ owes his lofty position to Kantukkaṭaṉ.

(b)

Cunantai, the Kantukkaṭaṉ's wife and Cīvakaṉ's foster-mother, is portrayed as a noble woman. She thinks that Cīvakaṉ is her own son until Cīvakaṉ regains his kingdom. Her joy knows no bounds when she receives the baby from her husband when he returns from the burial ground. She is made to believe that her dead child has come back to life. She is then reminded of the words of a sage who came to her house one day. He prophesied that after some days she would get a son who would have a distinguished career, that soon after his marriage he would be arrested by the king but would subsequently be released and thereafter would live happily. With pomp and splendour she and her husband celebrate the birthday of the child. She brings up Cīvakaṉ with the greatest care. Her motherly love is well displayed when Cīvakaṉ is arrested by the king's men. She weeps bitterly and when her husband returns from the king with all his hopes of getting Cīvakaṉ released shattered, she asks "what has happened to my dear son?"[1] She is only able to reconcile herself when her husband reminds her of the sage's prediction that Cīvakaṉ will be saved by a celestial man (*Iyakkaṉ*).

After Cīvakaṉ becomes king, he honours her by conferring on her the title of '*Tēvi*' in token of his gratitude.[2] Vicayai who is very much touched by Cunantai's boundless love for her son Cīvakaṉ welcomes her saying, "Welcome thou who has given birth to a celebrated son, Cīvakaṉ". Though Vicayai has given birth to Cīvakaṉ she does not want to take the credit for it, since she deserted him immediately after he was born. She gives that credit to Cunantai who has brought him up with boundless love and care. So in Vicayai's opinion, Cunantai is Cīvakaṉ's real mother. Finally when she hears Vicayai explaining the transiency of this wordly life and the value of renunciation and penance she too renounces the world and goes away with Vicayai.[1]

1. Cīvakacintāmaṇi, s. 1123
2. Ibid s. 2567
1. Ibid ss. 2627—28

By the time she renounces she is already a widow. The poet has not mentioned the actual death of her husband Kantukkaṭaṉ anywhere, but we can infer from the text that he died before Cunantai's renunciation. Had her husband been alive she would not have renounced the world nor would Cīvakaṉ have allowed her to renounce and leave her husband. The commentator Nacciṉārkkiṉiyar holds the same view. He says "Cīvakaṉ does not prevent Cunantai from choosing the path of renunciation. He considers that it would be unfair on his part to do so since she has already lost her husband and become a widow.[1] Her life has been dedicated to Cīvakaṉ. Her mind has been nurtured by genuine love and the spirit of service. Hence when she hears from Vicayai of the value of renunciation, she is immediately convinced and she renounces the world.

VI CĪTATTAṈ

Cītattaṉ is characterised as a man of great wealth and high virtue. He conscientiously fulfils any duty entrusted to him. He is the son of Pavatattaṉ. Patumai is the name of his wife. The poet compares his might and courage to that of a tiger. He was a merchant possessing enormous wealth. But because of his evil destiny, he loses that wealth. He does not lose heart. He decides to earn money by trading in foreign lands. Accordingly he sets out in his ship. He reaches an island full of riches and beauty. He spends six pleasurable weeks there. Then he sets out for home on an auspicious day after loading the ships with all the proceeds of his trade. When he has voyaged a distance of five hundred *Kātam* the ship is suddenly caught up in a terrible whirlwind. All the people in the ship cry out in despair. Cītattaṉ with unflinching courage consoles them saying "Don't be grieved. We must be cheerful in adversity. Cheerfulness is the proper antidote to pain. Will weeping save us from danger? Therefore do not cry. We will have pleasure and pain in accordance with our good and evil destinies. Offer prayers to the feet of *Arukatēvaṉ*, and be courageous.[2] These words reveal that Cītattaṉ is a heroic man and practical philosopher.

1. Cīvakacintāmaṇi, s. 2627 commentary.
2. Ibid ss. 504—11

Soon the ship is broken and sinks into the deep water carrying with it all Cītattaṉ's men. Cītattaṉ himself catches hold of a plank and reaches the shore where he meets Taraṉ who introduces himself as a man with supernatural powers and promises to restore his men to him. He conjures up a strong goat (*Mēḷakam*) which both of them mount. The goat flies high up in the air. They reach the city of the *Viñcayars* (celestials) which is situated on the top of a mountain (*Veḷḷikkuṉṟu*). Taraṉ takes Cītattaṉ to Kaluḷavēkaṉ, the king of the *Viñcayars* who extends a very warm welcome to Cītattaṉ saying 'that his own family and Cītattaṉ's family have been friends for the past seven generations and that Cītattaṉ should consider his palace to be his own home. Cītattaṉ now remembers that his grandfather stated that Kaluḷavēkaṉ, the king of Kantāravanāṭu is their family God. Immediately he bows to Kaluḷavēkaṉ in obeisance to him.

Kaluḷavēkaṉ takes Cītattaṉ to his daughter Kāntarvatattai whose enchanting beauty captivates him. Kuluḷavēkaṉ requests him to treat her as if she is his own daughter, take her to his country, and marry her to a man who excels her in playing the *Vīṇai*. Cītattaṉ agrees and Kāntarvatattai goes with him. To his immense joy, Taraṉ restores his wrecked ship and his men. Cītattaṉ reaches Irācamāpuram with Kāntarvatattai. He takes great care of her. He constructs a beautiful music hall and arranges for the *Vīṇai* competition after having taken the king's consent. He then marries her to Cīvakaṉ who defeats her in the music competition. The enthusiasm with which he fulfils the promise that he has given to Kaluḷavēkaṉ speaks of his conscientious nature.

VII DOG TURNED AN ANGEL

Cutañcaṇaṉ who was formerly a dog, becomes a celestial man through the divine power of the *Mantiram* that Cīvakaṉ whispers in his ear. The poet portrays him as celestial man endowed with the most virtuous quality of gratefulness to his benefactor.

When Cīvakaṉ is arrested by Kaṭṭiyaṅkāraṉ's men, he does not think of attacking them but only how to escape because of his foster parent's advice and his promise to his teacher, Accaṇanti, that he would not take arms against Kaṭṭiyaṅkāraṉ for a period of

one year. He does not want his companions to fight for his release; nor does he wish his wife Kāṉtarvatattai to come to his rescue by using her supernatural powers lest his heroic personality should be blemished. Really Cīvakaṉ is in an embarrassing situation. Cutañcaṇaṉ renders him timely help by creating a pandemoniam with thunder and rain and by carrying Cīvakaṉ away in the midst of the confusion. He takes Cīvakaṉ to his celestial city and affords him all comforts. When Cīvakaṉ expresses his desire for wide travel, Cutañcaṇaṉ tells him how to go to different countries and cities. He also teaches him three *mantirams*—the first has the power to endow him with a very sweet voice, the second to cure snake bites and terrible diseases and the third to assume any desired physical form. Cutañcaṇaṉ renders all these helps in gratitude for the help given to him by Cīvakaṉ. He is a fitting example for Tiruvaḷḷuvar's maxim, 'Though the help rendered is as small as a millet seed, it will be considered to be as big as a palmyra fruit by those who are wise enough to understand the outcome of the action.[1]

During Cīvakaṉ's coronation, Cutañcaṇaṉ in recognition of his greatness is given the honour of performing the crowning ceremony. He bathes Cīvakaṉ with one hundred and eight pots of water taken from the ocean named *Pāṟkaṭal*, and then places the crown on his head.[2]

VIII KŌVINTAI

Kōvintai is the daughter of Nantakōṉ, the chieftain of the cowherds (*āyars*), and Kōtāvari. She is a maiden of exquisite beauty. The poet states that her pleasingly soft nature is as sweet and soft as butter, her words are as sweet as milk, her body is as beautiful as pure melted ghee.[3] It is delightful to note that the poet has used butter, ghee and milk, the delicious food of the cowherds (*āyars*) in similes to describe Kōvintai's beauty. Several men of *āyar* community offer to marry her but their request is turned down. Nantakōṉ, her father is immensely pleased with Cīvakaṉ

1. "Tiṉaittuṇai naṉṟi ceyiṉum paṉaittuṇaiyāk koḷvār payaṉterivār." —Tirukkuraḷ, Ceynaṉṟiyaṟital, s. 3
2. Cīvakacintāmaṇi, s. 2366
3. Ibid s. 480

when he heroically recovers the cows from the hunters and offers his daughter Kōvintai to him in accordance with his proclamation. Cīvakaṉ accepts his offer, but marries Kōvintai to his companion Patumukaṉ. Kovintai lives a very happy life with Patumukaṉ.

IX OTHER WOMEN

(a)

Anaṅkamālai and Tēcikappāvai are charming courtesans who are accomplished dancers. Anaṅkamālai gives a dance recital at Irācamāpuram which is organised by eminent scholars well versed in literature, music and drama. Cīvakaṉ is requested to do the make-up for her performance. Accordingly he bedecks her with ornaments, garlands etc. with artistic perfection. Her bewitching beauty amazes the whole audience. Her exquisite dance captivates all who are present. The poet says that the bodies, eyes and hearts of those who wintness her dance melt like an image made of butter which is exposed to sun. From this description we get an idea of how wonderfully talented she is in the art of dancing.[1] That the men are mentally disturbed when they see her dance is described by the poet in a delightful manner. He says "She dances on the stage of men's minds".[2] She is already in love with Cīvakaṉ. Probably Cīvakaṉ's touch when he bedecked her has aroused her love for him.

As she dances, she casts amorous glances at Cīvakaṉ but he does not reciprocate. She is deeply pained but she reconciles herself saying, "I had the fortune of being bedecked with flower garlands and ornaments by the hands of Cīvakaṉ. I had the fortune of being touched by Cīvakaṉ" All the time she is only looking at Cīvakaṉ.

She never turns her eyes towards the king, Kaṭṭiyaṅkāraṉ. Kaṭṭiyaṅkāraṉ infers that she is in love with Cīvakaṉ. Immediately after her performance is finished, he forcebly takes her to his palace

1. "Pāvainiruttam nōkki, meyyurukik kaṇṇuruki, nencurukik
kāma veyil veṇṇeyp pāvaipōl melikiṉṟārē."
—Cīvakacintāmaṇi, s. 682
2. Ātavar maṉaṅkaḷ eṉṉum araṅkiṉmēl aṉaṅkamālai āṭiṉāḷ.
— Ibid s. 683

where he embraces her much against her will. Because of her overwhelming love for Cīvakaṉ she cries aloud even in Kaṭṭiyaṅkāraṉ's presence addressing Cīvakaṉ thus: "Lord Cīvakaṉ who art an adept in archery, come and embrace me."[1] These words reveal how deeply she is in love with Cīvakaṉ.

(b)

Cīvakaṉ sees Tēcikappāvai, for the first time, in a grove at Cantirāpam, the capital city of Pallavatēyam, where she is giving a dance performance. Her beauty is so bewitching that all the men who see her pine for her. Her rhythmic dance is so enchanting that the hearts of the men who wintess it melt.[2] As she dances she catches sight of Cīvakaṉ whose adorable beauty capitivates her. Her dance steps falter. Since she drinks in his beauty without blinking her eyes her tears run down her cheeks and fall on the nipples of her breasts. She says to herself that there is no room for anyone except Cīvakaṉ in her mind and that he alone can be her lover. Bewildered by his beautiful appearance, she wonders whether he is Lord Murukan or *Kāmaṉ*.

The prince of that country, named Ulōkapālan, notices Tēcikappāvai looking fixedly at Cīvakaṉ. The prince himself is charmed by his beauty. He sends for Cīvakaṉ and they soon become friends. It is interesting to note that Tēcikappāvai's amorous glances at Cīvakaṉ finally lead to the friendship between Cīvakaṉ and prince Ulōkapālaṉ.

Here also Cīvakaṉ does not reciprocate her amorous advances. One day Cīvakaṉ after his marriage with Patumai, goes to the grove where he finds Tēcikappāvai playing on the *Vīṇai*. He approaches her and embraces her to her immense pleasure.[3] After Cīvakaṉ becomes king, Tēcikappāvai goes to him disguised as one of Aṉaṅkamālai's lady companions and hands over a letter to him pretending that it has been sent by Aṉaṅkamālai. The letter tells of Aṉaṅkamālai's love-sickness and her intense longing for

1. Cīvakacintāmaṇi, s. 687
2. Ibid s. 1255
3. Ibid ss. 1355—57

Cīvakaṉ. In truth the letter is written by Tēcikappāvai herself and describes her own feelings. Cīvakaṉ guesses that the lady who has brought the letter is Tēcikappāvai herself. To her joy he embraces her. She entertains him with her enchanting dances and they both experience immense pleasure.

(c)

Aṉaṅkamāviṇai is the wife of Pavatattaṉ, a merchant. He loves her immensely but she is not true to him. Probably the poet has created this character to prove that certain women are not to be trusted. She approaches Cīvakaṉ while he is staying in the forest on his way to Ēmamāpuram and attempts to seduce him, but in vain. Subsequently he meets her husband who is searching for her. His grief at having lost her reveals the intensity of love that he bears for her.[1] Cīvakaṉ teaches him a *mantiram* (incantation) that will enable him to find his wife.

(d)

The three lady characters described above–Aṉaṅkamālai, Tēcikappāvai, and Aṉaṅkamāviṇai are introduced in the story to prove Cīvakaṉ's power of resistance to temptation. He ultimately yields to Tēcikappāvai because of the intensity of her desire for him, her determination to embrace him and out of compassion for her love-sickness. To embrace Aṉaṅkamāviṇai would be a sin. To embrace Aṉaṅkamālai would be to provoke a fight with Kaṭṭiyaṅkāraṉ before the time fixed by his *Guru*. To embrace Tēcikappāvai was not immoral according to the standard of that time. Even if people of today can bring themselves to understand the standards of a polygamous society it is difficult for them to accept such an extra marital relationship. We must remind the reader that concubinage and prostitution were common features of a man's life in those days.

X THE LIAR

Mataṉaṉ is Kaṭṭiyaṅkāraṉ's brother-in-law. He lends his whole-hearted support to him in all his villainous deeds. He is as evil-minded as Kaṭṭiyaṅkāraṉ, if not more so. When he hears the

1. Cīvakacintāmaṇi, ss. 1586—92

minister Tarumatattaṉ trying to dissuade Kaṭṭiyaṅkāraṉ from committing the treacherous act of killing the king Caccantaṉ, he grows wild with fury and rebukes the minister in very strong terms, for not supporting Kaṭṭiyaṅkāraṉ.[1]

He is also a dishonest man and would not hesitate to utter flagrant lies. He is shocked when he finds that Cīvakaṉ has escaped himself in the storm which Cuttañcanāṉ had magically created. He is afraid to convey the news to Kaṭṭiyaṅkāraṉ lest he should punish him for dereliction of duty. Therefore he lies to Kaṭṭiyaṅkāraṉ telling him that he has killed Cīvakaṉ on the spot because he feared that he might escape in the confusion. Kaṭṭiyaṅkāraṉ is immensely pleased to hear the news of Cīvakaṉ's death and confers great honours on Mataṉaṉ. Mataṉaṉ is infuriated by Cīvakaṉ's success in shooting down the pig set up by Kōvintaṉ. The poet says that he thunders with fury,[2] and puts up a terrific fight against Vicayan, who is Kaṉakamālai's brother. Finally in an effort to escape punishment for having lied to Kaṭṭiyaṅkāraṉ he springs upon the elephant which Vicayaṉ is riding and the latter kills him with his sword.[3] Mataṉaṉ is therefore a suitable accomplice for Kaṭṭiyaṅkāraṉ's evil designs.

XI OTHERS

There are many more minor characters that are introduced in the epic for the sake of narration of the story. They need not be studied here since they have been mentioned in the study of the other characters which have been dealt with in this chapter.

Mere mention of their names will suffice here. They are, the goddess in the guise of Caṇpakamālai; Nantakōṉ and Kōtāvari who are the parents of Kōvintai; Taraṉ the Vittiyātaraṉ deputed by Kaluḷavēkaṉ to bring Cītattaṉ; the five brothers of Kaṉakamālai– Vicayaṉ, Kaṭampaṉ, Kaṉakaṉ, Acalakīrtti, and Cēnaṉ; Kaluḷavēkaṉ the father of Kāṉtarvatattai, Taraṇi, her mother; Kupēratattaṉ, father of Kuṇamālai, Vinayamāmālai, her mother; Taṉapati and

1. Cīvakacintāmaṇi, s 257
2. Ibid s. 2208
3. Ibid s. 2246

Tilōttamai who are the parents of Patumai; Cupattiraṉ, the father of Kēmacari and Nipputi, her mother; Taṭamittaṉ, the father of Kaṉakamālai; Cākaratattaṉ and Kamalai, the parents of Vimalai; Kupēratattaṉ, the father of Curamañcari and Cumati, her mother; Kōvintarācaṉ, the father of Ilakkaṇai and the maternal uncle of Cīvakaṉ; Ulōkapālan the brother of Patumai, Anaṅkavilācaṉi, the lady companion of Curamañcari; Acalan, Caccantaṉ's commander-in-chief and Kāmukaṉ the father of Putticēnaṉ, and one of the warriors of Kaṭṭiyaṅkāraṉ; Kōmukaṉ, the brother of Kāmukaṉ; Cākaraṉ, the minister of Caccantaṉ; Nākamālai, one of Caccantaṉ's palace ladies; Patumai, the wife of Cītattaṉ; Caccantaṉ, Cutañcaṇaṉ, Taraṇi, Kantukkaṭaṉ, Vicayaṉ, Tattaṉ, Parataṉ, and Kōvintaṉ who are the sons of Cīvakaṉ; Pavatattaṉ, a merchant and the husband of Anaṅkamāvīṇai; Pavittirai, the mother of Patumukaṉ; Vicayatattaṉ and Pirītimati who are the parents of Tēvatattaṉ; Maṉmataṉ, the brother of Mataṉaṉ, and Purāṇacēṉaṉ, Kaṭṭiyaṅkāraṉ's commander-in-chief. There are also characters in groups–Cīvakaṉ's companions, who are five hundred and four in number; Kaṭṭiyaṅkāraṉ's sons numbering one hundred, the sages of the mountain *Cittirakūṭam*, the hunters, the cowherds (*āyars*), a host of kings, maidens etc. The part which the parrot of Kuṇamālai plays in the love affairs of her mistress and Cīvakaṉ is delightful.

XII CONCLUSION

The study of the characters that we have made shows clearly how the characters lend varied interest to the story. That the weight and solidity of the epic depend on these characters is crystal clear.

10

Emotional Element

I

Poetry, as Wordsworth states, is emotion recollected in tranquility.[1] Poetry differs from other kinds of literature in that it is supremely the expression of emotion. It is the expression of emotional experience of some universal truth, of historical event, of an imaginary story, of an example of moral grandeur or of a religious belief which has affected the author deeply. This emotional factor is of paramount importance in all arts. We can liken great literature to an artistic portrait rather than an accurate photograph. The mother who cries over the death of her child is bowed down with grief but that grief is not expressed in an artistic form and its full meaning can only be understood by her. Through poetry such grief can be described so that the mother's emotion can be understood and felt by everyone in terms of their own experience. As our own experience widens we can appreciate the emotions expressed in poetry which become more comprehensible or interesting. This is the reason why we can re-read great works such as Shakespeare's plays or Kampa<u>n</u>'s Rāmāyaṇam with greater pleasure in our maturity than that which we experienced in our youth.

Emotion, therefore, is given an artistic form when it is transformed into poetry. It is this form, which is a complete unit or universe in itself, that gives us aesthetic satisfaction whether the emotion portrayed is a happy one or a sorrowful one.

1. English Critical Essays, 19th Century, Edited by Edmund D. Jones, 1945 Editions, p. 26

Unless this perfection of form and universal appeal is attained the poetry is either monotonous or melodramatic and no one would be interested to read it again.

Inflammatory speeches or passionate oratory cannot be classed with literature because this artistic form is lacking. Since the artistic form is the controlling factor, the emotion is undisciplined and irresponsible and the delicate balance between the freed expression and disciplined expression of emotion is not maintained.

Poetry is not light reading. It demands from us full concentration, imagination and recollection of our own emotional experience. Man is the slave of his emotions; yet literature can synthesize and harmonise all emotions, without suppressing a particular one, into a comprehensible whole. This harmony gives us the same satisfaction as an integrated personality, whose capacity and emotion is given full scope and yet forms a sweet and beautiful unity. Emotion thus transformed and tramsmitted is spoken of as poetic sentiment, *Rasa* or *Meippāṭu*.

C. T. Winchester enunciates five essential tests for measuring as it were the permanent value of the emotional effect of literature They are:

1. The justice or propriety of the emotion
2. The vividness or power of the emotion
3. The continuity or steadiness of the emotion
4. The range or variety ot the emotion
5. The rank or quality of the emotion.[1]

II

An emotion, to be just or appropriate, must spring from deep and worthy causes. Cīvakaṉ goes to Kaṉakamālai to take leave of her. She is overwhelmed with sorrow at parting. The poet describes her sorrow in a most touching way thus :

1. C. T. Winchester, Some Principles of Literary Criticism, Ch. III, p. 82

"......................................kaiyiṟ
puḷḷāvic ceṅkaḻunīrk kuvaḷai ceytāḷ puṉaipūṇāḷ."[1]

The red *ceṅkaḻunīr* flower held in her hand turned into a black *kuvaḷai* flower, because, as a result of her intense sorrow, she heaved a heavy sigh which was so hot that it burnt the *ceṅkaḻunīr* flower. The description well depicts the depth of her feelings caused by parting with her beloved husband. One has to take into account the Tamil tradition which comes from the Caṅkam times where such expressions are not looked upon as an exaggeration (Akanāṉūṟu-5). The Tamil idiom expresses depth of emotion in such a fashion.

III

The second quality of emotion is that it should be vivid or powerful. Vicayai, the queen gives birth to her son in the graveyard. She grieves over the lot of her son who is born in such a wretched place. She imagines the pomp and splendour with which the birthday of her son would have been celebrated had he been born in the palace. There would have been great rejoicings. The music of *muḻavu* would have resounded in great halls under the splendour of glowing lights. The dances of beautiful maidens would have expressed the joy of the people and the blessings of great people would have been showered on the child. What a contrast to the sorrowful plight of her dear son who is lying in the dust of the graveyard! Her sorrow is intensified by this comparison. Her words of lamentation are heart-rending; "Oh, my darling, my prince, you are born in a place where you hear the howls of jackals instead of the music of *muḻavu*, the flames of the funeral pyre shine instead of glowing lights, you watch the dances of ghosts instead of the dances of maidens and you hear the cries of the rock-horned owl (*kūkai*) in place of the blessings of the great"!

"Vevvāy ōri muḻavāka viḷintār īmam viḷakkāka
ovvāc cuṭukāṭ ṭuyararaṅkiṉ niḻalpōl nuṭaṅkip pēyāṭa
evvāy maruṅkum iruntiraṅkik kūkai kuḻaṟip pārāṭṭa
ivvā ṟākip piṟappatō ituvō maṉṉark kiyalvēntē."[2]

1. Cīvakacintāmaṇi, s. 1887
2. Ibid s. 309

The poet by contrating the actual pitiful condition of the prince with the glory that might have been, creates more pathos and gives power and vividness to the emotion expressed.

IV

The third requisite quality of emotional effect is that it should be sustained throughout the work. If it falls to a low ebb, the poetry will be dull or monotonous. C. T. Winchester says, "If our feeling at any point is allowed to drop quite down to the norma level of common place, we not only lose just so much emotional effect, but we experience an unpleasant sense of discord, which is in itself a positive fault".[2]

This does not mean that the quality of emotional effect should always be uniform. There may be fluctuations, but the emotional mood should never be lost altogether. Naturally an epic or any literature should abound in emotions of various natures. Nevertheless, it should have a certain unity of feeling.[3] The variety of emotional effects should be brought into harmony with the dominant tone of the work. No where should there be needless narrative or dry moralising. We find that sustained emotional feeling is maintained in Cīvakacintāmaṇi. The epic starts with the descriptions of Caccantaṉ's country and its capital city. The descriptions are delightful with beautiful similes and metaphors.

The first part of Caccantaṉ's story produces pleasurable emotions and the latter part, intense pathos, which continues till the birth of Cīvakaṉ and Vicayai's arrival at the hermitage of Taṇṭakāraṇiyam afterwards. We are delighted by the description of Cīvakaṉ's youthful beauty, the narration of his learning and his spirutuality. Accananti's narration to Cīvakaṉ of Caccantaṉ's tragic end makes us sorrowful. Cīvakaṉ's fight with the rude hunters displays the ennobling spirit of heroism which is followed by an emotion of pleasure derived from the poet's description of the maidens enjoying the bewitching beauty of Cīvakaṉ as he returns home after his victory over the hunters. The feeling of delight is

2. C. T. Winchester, Some Principles of Literary Criticism, Ch. III, p. 93
3. Ibid p. 94

sustained in the narration of Cītattaṉ's trade with foreign lands, his meeting with Kaluḷavēkaṉ, the king of *Vittiyatārarar*, his bringing home Kāntarvatattai, and the *yāḻ* competition with her. Next, heroic emotion is aroused by the fights of Cīvakaṉ with several kings. His marriage with Kāntarvatattai produces an emotion of intense pleasure. The story of Cīvakaṉ's marriage with seven other ladies display the emotion of immense material pleasure punctuated with the emotions of heroism derived from Cīvakaṉ's control of the crown elephant, delight at the descriptions of natural scenery and the pathos of the parting scenes. The scenes of Cīvakaṉ's philosophical teachings to the hunter, to the way-farer and to the ascetics of *Cittirakūṭam* are not dry, nor mere moralizing and not utterly devoid of the element of emotion. The teachings are so interesting and convincing that they create an emotion of sublimity. The fighting scene between the two forces of Cīvakaṉ and Kaṭṭiyaṅkāraṉ portrays heroism. Cīvakaṉ's thirty years of pleasurable life described under the heads of *Nīrviḷaiyāṭṭaṇi*, *Irutunukarvu*, and *Cōlainukarvu* are descriptive of supreme pleasure. The Cāraṇar's teachings to Cīvakaṉ, his renunciation, his penance and his salvation are all pervaded by a supreme sublimity. Only outstanding emotions have been mentioned so far. Thus we find that a sustained emotional feeling pervades the work, yet, in the diversity of emotions there is harmony.

The epic does not reveal only one type of emotion. Each *Ilampakam* is a precious gem, with a pattern of emotion of its own. The unity of these differing patterns is established only very slowly. Some complain that it is never established. It is the portrait of a hero that is delineated in this epic and every episode contributes to the beauty and perfection of that portrait. From another point of view the story is only that of a series of marriages but we must not forget that this story belongs to an age when polygamy was honoured. Our hero, the bridegroom, is the common factor in all the marriage scenes which give expression to the different types and variegated patterns of love. The final renunciation comes as a consummation.

V

The value of any work of literature is enhanced by the variety of its emotional effects. Literary emotions are various and intricate. Tolkāppiyar has enumerated many of them. The chief emotions

that he mentions are eight in number. They are, (1) humour or *nakai*, (2) pathos or *aḻukai*, (3) lowness or *iḷivaral*, (4) wonder or *maruṭkai* (4) fear or *accam*, (6) heroism or *perumitam*, (7) anger or *vekuḷi* (8) joy or *uvakai*.[1] The elements that cause each emotion are also mentioned in Tolkāppiyam. Mockery or *eḷḷal*, youth or *iḷamai*, ignorance or *pētamai* and conservatism or *maṭaṉ* are the elements of humour.[2] Disgrace or *iḷivu*, bereavement or *iḻavu*, losing one's status or position or *acaivu*, poverty or *vaṟumai* are the elements of pathos.[3] The elements of the emotion of lowness (*iḷivaral*) are old age or *mūppu*, disease or *piṇi*, sorrow or *varuttam* and weakness or *meṉmai*.[4] The elements that cause wonder (*maruṭkai*) are novelty or *putumai*, largeness or *perumai*, littleness or *ciṟumai* and fortune or *ākkam*.[5] The emotion of fear is chiefly aroused by a god or *aṇaṅku*, animal or *vilaṅku*, robbers or *kaḷvar* and king or *iṟai*.[6] The cheif causes for an emotion of heroism are intensive learning or *kalvi*, undaunted spirit or *taṟukaṇ*, reputation or *icaimai* and benevolence or *koṭai*.[7] Anger (*vekuḷi*) is aroused by the maiming of limbs or *uṟuppaṟai*, illtreating the subordinates or *kuṭikōl*, rebuking and attacking physically or *alai* and killing or *kolai*.[8] Joy is caused by wealth or *celvam*, knowledge or *pulaṉ*, love affair or *puṇarvu* and games or *viḷaiyāṭṭu*.[9]

1. "Nakaiyē aḻukai iḷivaraṉ maruṭkai
accam perumitam vekuḷi yuvakaiyeṉ
rappā leṭṭē meyppā ṭeṉpa."
— Tolkāppiyam Meyppāṭṭiyal, Cūtram 3
2. "Eḷḷal iḷamai pētamai maṭaṉeṉ
ruḷḷap paṭṭa nakaināṉ keṉpa." Ibid 4
3. "Iḷivē iḻavē acaivē vaṟumaiyeṉa
viḷivil koḷkai yaḻukai nāṉkē." Ibid 5
4. "Mūppē piṇiyē vaṟuttam meṉmaiyō
ṭiyāppuṟa vanta iḷivaral nāṉkē." Ibid 6
5. "Putumai perumai ciṟumai ākkamoṭu
matimai cālā maruṭkai nāṉkē." Ibid 7
6. "Aṇaṅkē vilaṅkē kaḷvartam iṟaiyeṉap
piṇaṅkal cālā accam nāṉkē." Ibid 8
7. "Kalvi taṟukaṇ pukaḻ koṭaiyeṉac
collap paṭṭa perumitam nāṉkē." Ibid 9
8. "Uṟuppaṟai kuṭikōl alai koḷai yeṉṟa
veruppiṉ vanta vekuḷi nāṉkē." Ibid 10
9. "Celvam pulaṉē puṇarvu viḷaiyāṭṭeṉ
ṟallal nītta uvakai nāṉkē." Ibid 11

VI

One has to distinguish between *Bhava* or *Kuṟippu*, a mere suggestion or a momentary emotion, and *Meyppāṭu* or *Rasa*, the fully developed pattern of a poetic sentiment running through an appreciable portion of the epic. Different emotions may be evoked but one emotion must not jar on the other. There may also be two or more sentiments but these should not destroy each other-*rasa vicceda.* Each *Ilampakam* can be studied as an expression of a poetic sentiment. As this subject has been dealt with in the summary, in the description of the *Ilampakams* and in the discussion of the various characters, it is not necessary for us to duplicate that study here.

A description of the eight *rasa* is not attempted here. Only the varied *Kuṟippus* which arise in the course of the epic are explained here to show that our author followed Tolkāppiyam and Tamil tradition. Only one example for each of the eight *Kurippus* is given.

VI (a)

The reader may experience many of these various emotions in his study of Cīvakacintāmaṇi. Though a Jain, the author could laugh, and humour finds a place in Cīvakacintāmaṇi. Taṭamittaṉ, the king of Mattimateyam, being grateful to Cīvakaṉ for having trained his five sons in the art of war, desires to give his daughter Kaṉakamālai in marriage to him. He says humorously, "I will bind him with fetters. Bring him here immediately".

"..............avaṉaiyāṉ nikaḷam peytu
kāvalcey tiṭuval vallē
kāḷaiyaik koṇarmiṉ eṉṟāṉ."[1]

When Cīvakaṉ introduces his companions to Kaṉakamālai, she says, laughing, "Are these the robbers who have stolen away the cows? They deserve to be punished". She is immensely pleased to see her husband's beloved companions, and by saying 'they deserve

1. Cīvakacintāmaṇi, s. 1682

to be punished', she really means that they should be treated well. Accordingly she entertains them with a sumptuous feast.

> "Toṟukkoṇṭa kaḷvar ivarōveṉac colli nakkāṅku
> oṟukkap paṭuvār ivareṉṟaṅ kacati yāṭi
> veṟukkaik kiḷavaṉ makaḷeṉṉa viruntu ceytāḷ."[1]

VI (b)

Caccantan's fall which has been already discussed in detail is full of pathos or *acaivu*.

VI (c)

The women's lamentations over the death of king Caccantaṉ, Vicayai's intense grief at her son being born in the grave-yard, Kāntarvatattai's painful feelings at finding many of the kings rising against Cīvakaṉ, the profound sorrow of Kuṇamālai and other laides at the arrest of Cīvakaṉ by Kaṭṭiyaṅkāraṉ's men, the pangs of sorrow of Patumai and Kēmacari at Cīvakaṉ's parting from them, the scenes of the lamentations of Cīvakan's wives and his palace ladies, and the sorrow of his citizens at his renunciation—all these produce intense pathos. The wives of Cīvakaṉ are terribly shocked to hear of his renunciation. The poet describes their intense grief as follows:

> "Aḻalēntu veṅkaṭuñcol urumēru uṇṭāṅ kalarcinti
> niḻalēntu pūṇkoṭikaḷ nilañcērn tāṅku nilañcērntu
> kaḻalēntu cēvaṭikkīḻk kaṇṇīr veḷḷaṅ kalanirappak
> kuḻalēṅku māṟēṅki yaḻutār kōtai maṭavārē."[2]

As the wives hear the unwelcome announcement from Cīvakaṉ they fall at his feet in a fit of grief and shed tears of sorrow so copiously that the vessels there, are filled with them. This scene of intense pathos is compared to sad sight of beautiful stalks of flowers that have been struck by thunder and lie on the ground with their flowers scattered. This description depicts the sorrow of losing a loved one or *Iḻavu*.

1. Cīvakacintāmaṇi, s. 1871
2. Cīvakacintāmaṇi, s. 2945

VI (d)

Kaṭṭiyaṅkāraṉ forcibly carries away Aṉaṅkamālai, the charming dancing girl to his palace and embraces her. The poet describes this despicable mean act as follows :

"Tēṉuṭain toḷukuñ cevvit tāmaraip pōtu pullī
ūṉuṭai yuruvak kākkai itaḷukak kuṭaintiṭ ṭāṅkuk
kāṉuṭai mālai taṉṉaik Kaṭṭiyaṅkāraṉ cūḷntu
tāṉuṭai mullai yellāṉ tātukap paṟittiṭ tāṉē."[1]

Kaṭṭiyaṅkāraṉ forcibly embraces the charming Aṉaṅkamālai just as the crow which feeds on corpses embraces the beautiful lotus flower. The poet compares Aṉaṅkamālai to the *mullai* flower and likens the forced union of Kaṭṭiyaṅkāraṉ with her to the plucking of the *mulli* flower with such a force that its pollen falls. The stanza manifests the feeling of lowness or *iḷivaral.*

VI (e)

Vicayaṉ, the son of the king of Taṭamittaṉ is struck with wonder at Cīvakaṉ's skilful aim at the mango fruit on the tree. Cīvakaṉ shoots at it so adroitly that the arrow pierces through the fruit and comes back to him with it.

"Vaṇcilai koṇṭa vāṟum vārkaṇai toṭutta vāṟum
kaṇkaṇai vaitta vāruṅ kaṟ ceytōḷ irunta vāṟum
tiṇcaram viṭṭa vāṟuñ ceṉṟakōl pōnta vāṟum
kaṇṭelām viyantu nōkki villuṭaik kaṭavuḷ eṉṟāṉ."[2]

Vicayaṉ wonders at the adroit way in which Cīvakaṉ holds the bow, how skilfully he fixes the arrow to it and how accurately he aims at the fruit. He admires the position of his shoulders which are as strong as a rock, his accurate shooting at the fruit, and at the return of the arrow carrying the fruit to him. The emotion of wonder or *maruṭkai* arising out of this strange experience (*putumai*) is diplayed in the stanza.

1. Cīvakacintāmaṇi, s. 686
2. Cīvakacintāmaṇi, s. 1642

VI (f)

Mālai, who is the lady companion of Kuṇamālai, is frightened to see the crown elephant rushing towards Kuṇamālai. She cries, "Are there not men here to save the lady?", and stands trembling facing the rogue elephant with both of her hands clasped and raised above her head.

"Arumpeṟal avaṭkut tōḷi yāṭavar illai yōveṉ
ṟoruṅkukai yuccik kūppik kaḷiṟṟetir iṟaiñci niṉṟāḷ."[1]

The emotion of fear is well depicted here.

VI (g)

At the instigation of Kaṭṭiyaṅkāraṉ, the kings who have been defeated by Kāntarvatattai in the *yāḻ* competition, attack Cīvakaṉ. Cīvakaṉ's army rises against them. At the sight of the army such of those who are hunch-backed (*kūnkaḷ*), the dwarfs (*kuṟaḷar*) and others run helter-skelter in search of a place of safety. Cīvakaṉ laughs at them. Having told Kāntarvatattai that she will be in the custody of his dear companion Patumukaṉ, Cīvakaṉ rises against his enemies as furiously as a mighty lion rises against other lions which rush roaring to attack it. As he goes the ankelts (*kaḻal*) on his legs jingle and terrify his enemies.

"Iṅkita nilaimai nōkki muṟuvalit teripoṉ mārpaṉ
naṅkaiyaik kākkum vaṇṇam nakāniṉṟu moḻintu pēḻvāyc
ciṅkantāṉ kaṭiya tāṅkōr eḻuñciṅka muḻakkiṟ cīṟip
poṅkimēṟ celva tēpōṟ polaṅkaḻal naralac ceṉṟāṉ."[2]

Here the heroic emotion or *perumitam* arising out of fearlessness (*taṟukaṇ*) is displayed.

1. Cīvakacintāmaṇi, s. 975
2. Cīvakacintāmaṇi, s. 765

VI (h)

At the advice of Tarumatattaṉ, the minister, who dissuades Kaṭṭiyaṅkāraṉ from killing the king Caccantaṉ, Kaṭṭiyaṅkāraṉ becomes furious. The poet's description portrays the vehemence of his anger.

"Nuṇmutta mēṟṟi yāṅku meyyelām viyarttu noytiṉ
vaṇmuttam niraikoḷ neṟṟi vārmuri puruva mākkik
kaṇṇeri tavaḷa vaṇkai maṇinaku kaṭakam eṟṟā
veṇṇakai vekuṇṭu nakkuk kaṭṭiyaṅ kāraṉ coṉṉāṉ."[1]

"He perspires; there are drops of perspiration all over his body which look like pearls fixed there; the eyebrows on his forehead, which are covered with perspiration, shrink; his eyes are full of flames; he strikes hard against the ring (*kaṭakam*) worn on his shoulder and bursts into angry laughter".

This is an instance of the emotion of anger or *vekuḷi*.

VI (i)

The epic, an epic of love-making and marriages from one point of view, abounds in the emotional element of joy or *uvakai*. An instance will suffice here. All day long with Vimalai, Cīvakaṉ is steeped in sexual pleasure. As he enjoys embracing her ardently, the jingling sound of her anklets, (*kiṇkiṇi*) and the tinkling of the ornament, *Mekalai*, is heard, and her golden garland and her beautiful tresses hang down.

"Iṉṉaric cilampō ṭēṅkik kiṇkiṇi ikali yārppap
poṉṉari mālai tāḻap pūñcikai yaviḻntu cōra
miṉṉiruṅ kalāpam vīṅki miḷirntukaṇ ṇiraṅka vempit
tuṉṉaruṅ kaḷikoḷ kāmak koḻuṅkaṇi cuvaittu viḷḷāṉ."[2]

The stanza depicts the joy derived from carnal pleasure.

1. Cīvakacintāmaṇi, s. 258
2. Cīvakacintāmaṇi, s. 1985

VII

Lastly an estimate of literature, according to C. T. Winchester depends upon the rank or quality of the emotion. By rank or quality we mean, the higher or the lower type of emotion. The emotion arising from the meaning or content of the verse is the higher kind. The emotion which arises purely from the form of the verse, from its music and rhythm, though a legitimate emotion, is, yet, of a lower rank.[1]

"Maṟainuval kaṅkai tāṅkiṉār
niṟaitava maṅkai tāṅkiṉār
kuṟaiyeṉa vaṇṭar vēṇṭavē
maṟainuval kaṅkai tāṅkiṉār."[2]

The substance of the stanza is this:

He, who bears the River Kaṅkai on his head, has Umātēvi as his left part of his body. At the request of the *Tēvās* he holds in his hand, the head of Brahmā who preaches Vētās".

The content of the verse does not stimulate our emotion as much as the form (the music and rhythm of the verse) does. The emotion derived from this verse is definitely lower in rank. The emotion derived from a verse that has merely sensuous beauty as its content is also considered to be lower in kind. The emotion which is evoked by verse having a moral meaning is valued as a higher kind of emotion. C. T. Winchester states, "Emotions excited by moral qualities, or by the moral suggestion of material things are higher in rank than those excited by purely material or sensible thing.[3]

Tiruttakkatēvar's description of a straight path covered with sweet smelling and beautiful flowers of *mullai, kattikai* etc., stirs our emotions. He compares such a path to the pure mind of a chaste lady disposed to righteousness.

1. C. T. Winchester, Some Principles of Literary Criticism, Chapter III p. 103.
2. Taṇṭiyalaṅkāram, Collaṇiyiyal, Commentary to Cūttiram, 5.
3. C. T. Winchester, Some Principles of Literary Criticism, Chapter III, p. 106.

"Kōtaivīḻn tatuveṉa mullai kattikaip
pōtuvēynt tiṉamalar poḷintu kaṟpuṭai
mātarār maṉameṉak kiṭanta cenneṟi
tātiṉmē naṭantatōr taṉmait teṉpavē."[2]

The moral suggestion of the description of the path of a forest really touches our heart, and rouses an emotion of nobility. Here the poet's vision of the moral path is portrayed in symbolic language.

There are indeed verses arousing emotions of a purely sensual nature in the epic. But even these do not mar the greatness of the epic story for the value of real renunciation lies in the fact that it is not merely a negative act but a positive voluntary withdrawal from a life of perfect satisfaction.

1. Cīvakacintāmaṇi, s. 1208

11

Imagination

I

Poetry, as I have explained elsewhere, so arouses our emotions that we are in communion with the author's emotion. How is this communion effected? It is effected by the stimulation of imagination which is a spiritual or mental activity that synthesises all the jumbled experiences and impressions of the world around us into a connected whole, thus inspiring appropriate emotions and revealing the universal significance and message of that whole. It makes the passing phase of a feeling, or a thought, concrete and real.

One method by which the imagination of the reader can be aroused is by the use of a simile. For example, to create the correct emotional response, Tiruvaḷḷuvar uses a simile in the following passage :

"Talaiyin̲ iḷinta mayiran̲aiyar māntar
nilaiyin̲ iḷintak kaṭai."[1]

"Those who have fallen from their (high) position are like the hair which has fallen from the head".

His theme is the abhorrence which we feel when a highly placed man behaves meanly and thus falls in our estimation. Tiruvaḷḷuvar emphasises his point by reminding us that even though

1. Tirukkuṟaḷ, Mān̲am, s. 4

we carefully comb and dress our hair, we shudder to pick up one that has fallen. He has used a simile, taken from every day life, which makes his original theme more vivid and more comprehensible to the ordinary man. He has unified what seem to be unconnected events and by the use of a simile has propounded a moral idea which has thereby become universally intelligible.

There are various figures of speech. Any attempt to classify and codify them is artificial and can never help us to appreciate poetry. It is the synoptic vision that has to be emphasised. It is the comparison which brings together events which seem to be unrelated, that is the main factor. Therefore Tolkāppiyar deals only with *uvamai* in his *Uvamayiyal.* According to him the comparison (*uvamai*) should be of higher order than the subject (*poruḷ*), thus setting up the standard or ideal.

"Uyarntataṉ mēṟṟē yuḷḷuṅkālai."[1]

This comparison makes literature concrete and real; it creates the right kind of emotional atmosphere; it instantaneously reveals the significance underlying the situation; it prevents digression into other marginal ideas and feelings; thus the reader's mind becomes one with the mind of the poet and the unity of the universe is concretised as an experience rather than as a theory.

In this part of the essay, therefore, the emphasis is laid on comparison and not on the various ways in which comparison could be expressed as developed in the theory of figures of speech, by Dandin and others.

II

The author of Cintāmaṇi began writing after these theories about figures of speech came to be elaborated, and after South India came under the influence of Dandin and others. It would be of interest to study how Tiruttakkatēvar was influenced by these developments but unfortunately that must be a separate study as it is not germane to such a literary appreciation of Cintāmaṇi as attempted in this essay. However, a few examples may be given.

1. Tolkāppiyam, Uvamayiyial, Cūtram, 3.

II (i) (a)

The poet's imagination has thus conceived several other figures of speech such as metaphor, hyperbole, etc., which appeal to our emotions in no small measure. Poetry in spite of the fact that it describes a particular event is universal in its appeal. Metaphors bringing together things which are otherwise poles asunder illustrate this universal poetic vision.

II (i) (b)

The attractive appearance of Cīvakan̲ makes Kaṭṭiyaṅkāran̲ jealous. The poet says metaphorically that Cīvakan̲ appears before Kaṭṭiyaṅkāran̲ striking with the whip of his beauty.

"Por̲āmanap polivenum maṇikkai matti kaiyināl
ar̲āvi vantu tōn̲r̲inān anaṅka nanna aṇṇalē."[1]

II (i) (c)

As Patumai is cured of a snake bite by Cīvakan̲ she comes to her senses. She is attracted by the beauty of Cīvakan̲ and falls in love with him. The poet describes this with an interesting metaphor suitable to the context.

"Patumai is again bitten by the serpent of passion residing in its abode in his body".

"Āṭci yaimpor̲i yāḷan uṭampenum
pūṭci nīḷkoṭippur̲r̲i nakattur̲ai
vāṭkaṇ nōkkenum vaiyeyir̲ r̲āraḷal
vēṭkai nākattin mīṭṭuṅ koḷappaṭṭāḷ."[2]

That Cīvakan̲'s passionate look has intensified Patumai's love for him is clear from this metaphor.

1. Cīvakacintāmaṇi, s. 703
2. Ibid s. 1292

II (i) (d)

As the mountain goats run hither and thither on the mountain, the gems (*maṇikaḷ*) there, are pulverised by their heels. The powder is carried high by the wind and falls on the trees as if dust is falling from the celestial city of the *Tēvās*. The trees, with the powder of the gems thus sprinkled on them, look like the beautiful *Kaṟpaka* trees.

"Aṇṇalaṅ kuṉṟiṉmēl varuṭaipāyn tuḷakkaliṉ
oṇmaṇi palavuṭain toruṅkavai tūḷiyāy
viṇṇuḷu vuṇṭeṉa vīḻumā nilamicaik
kaṇṇakaṉ maramelāṅ kaṟpakam ottavē."[1]

This hyperbole is typical of the poet's capacity for exaggeration. Hyperbole had become a characteristic feature of literature, thanks to the influence of Dandin and others, by the time Cintāmaṇi was written.

II (i) (e)

Iḷaṅkō, in Cilappatikāram, describes the flags of *Maturai* which are fluttering as though they were signalling to Kōvalaṉ and Kaṇṇaki to keep away. His symbolism of fluttering flag has been used by Kampaṉ, Villiputtūrār and other poets in more or less in the same context.

Tiruttakkatēvar, however, has used this symbol to create a different image.

The sight of the fluttering flags set up on the top of the hall, specially erected for the purpose of the *yāḻ* competiton with Kāntarvatattai proclaims that the hall is unique in the world, which is sorrounded by the noisy ocean, and that there is none to excel it.

"muḻaṅkutirai vēliyiṉil illaiyeṉa moykoṇ
ṭeḻuntukoṭi yāṭum........."[2]

1. Cīvakacintāmaṇi, s. 1899
2. Ibid s. 597

II (ii) (a)

Let us see a few more examples where the poet's imagination runs riot. The parrot, which is very hungry, devises a plan to make its mistress, who is bathing in the river, come back to the bank so that she may feed it. Suddenly the parrot cries "Serpent! Serpent!" Immediately the lady, who is playing in the water, runs to the bank thoroughly scared.

"Tīmpāṟ paciyiṉ irunta cevvāyc ciṟupaiṅ kiḷitaṉ
ōmpu tāynīr kuṭaiya voḷikkum vaṇṇam nāṭip
pāmpāl eṉṉa veruvip paimpoṟ ṟōṭu kaḷalak
kāmpēr tōḷi naṭuṅkik karaicēr pavaḷaik kāṇmiṉ."[1]

II (ii) (b)

Some beautiful ladies, after their bath in the river, stand on the bank with their hair spread out on their back to dry. As they stand thus they enjoy seeing the dance of peacocks.

The peahen mistakes one of the ladies for its peacock and goes to her and embraces her. Soon it returns, utterly ashamed, when it realizes its mistake.

"Kōla neṭuṅkaṇ makaḷir kūntal parappi iruppap
pīli maññai nōkkip pēṭai mayileṉ ṟeṇṇi
ālic ceṉṟu pulli aṉmai kaṇṭu nāṇic
cōlai nōkki naṭakkum tōkai vaṇṇaṅ kāṇmiṉ."[2]

The poets of later times have imitated this in various ways each trying to excel the other.

II (ii) (c)

The red gems that are fixed in the blue saree of the lady who is bathing in the river emit bright rays which are reflected in the water. A young swan mistakes the dazzling rays for the lotus

1. Cīvakacintāmaṇi, s. 924
2. Ibid s. 919

flower and unsuccessfully attempts to catch them with its beak. Having failed, it is much depressed.

"Nīlat tukiliṟ kiṭanta niḷalār taḷalam maṇikaḷ
kōlac cuṭarviṭ ṭumiḷak kumari yaṉṉaṅ kuṟukic
cāla neruṅkip pūtta taṭantā marippū veṉṉa
ālic cuṭarkaḷ kavvi yaḷuṅkum vaṇṇaṅ kāṇmiṉ."[1]

III

In this part of the essay, however, following Tolkāppiyar's principles, since he must have influenced our author, comparisons alone are studied at some length. As imagination puts together the jumbled impressions of what we see, hear, feel, taste and smell, the comparisons are classified and studied as comparisons of sight, learning, feeling, taste and smell

III (i) (a)

The similes in Cīvakacintāmaṇi betray the poet's keen observation and study of nature and his deep knowledge of wordly things and moral values. First let us examine some of the similes that are the outcome of his visual experiences.

III (i) (b)

As the maidens enjoy playing water-games, their ornaments, *mēkalais*, slip off from their hips and shine in the crystal clear water. None of the maidens care to pick them up. The *mēkalais* glistening in the pond are compared to the stars twinkling in the beautiful sky.

"Kāviyaṉṉa kaṇṇiṉār kayantalaik kuṭaitaliṉ
āviyaṉṉa pūntukil aṇinta alkuṟ palkalai
kōvaiyaṟṟu utirntaṉa koḷḷunīrar iṉmayiṉ
vāviyāvum poṉṉaṉintu vāṉam pūttatottavē."[2]

1. Cīvakacintāmaṇi, s 931
2. Ibid s. 67

The simile describes the beautiful sight of the pond shining with *mēkalais* made of valuable gems. It also conveys the poet's appreciation of the beautiful sky resplendent with stars.

III (i) (c)

Cutañcaṇaṉ, who informs Cīvakaṉ about the routes that he should follow while travelling, describes the path that he should take after he leaves Takkanāṭu. He says that the path, for a distance of five *kātams* is as delightful to travellers as the grace of a dancing girl.

"Āṭiya kūttitaṉ acainta cāyalpōṉ
ṟūṭupōk kiṉiyataṅ kōraiṅ kātamē."[1]

This is a startling comparison to come from an ascetic; but the captivating beauty of the pathway is well brought out.

III (i) (d)

Patumai's mother, foster-mother and the other ladies are grieved deeply to hear that Cīvakaṉ has left Patumai. Their beautiful faces look gloomy. They shed tears. The poet compares their gloomy faces to the lotus flowers exposed to chill dews. The lotus flower exposed to the dew fades away and loses its brightness.

"Teṇpaṉi yaṉaiya kaṇṇīrc cēyiḷai tāya rellām
taṇpaṉi murukkap paṭṭa tāmaraik kāṭu pōṉṟār."[2]

It may be that this simile is not new, but that he should use it shows that he was captivated by this kind of sight inspired by the ancient works he had read.

III (i) (e)

Cīvakaṉ's good and evil acts perpetrated during his previous existences are extirpated soon after the successful conclusion of his penance. They disappear as quickly as the blood disappears from the body when the soul leaves it i.e., at the moment of death.

1. Cīvakacintāmaṇi, s. 1207
2. Ibid s. 1398

"Ceḷumalar āvi nīṅkum ellaiyiṟ ceṟintu kāyam
kaḷumiya utiram pōla imaippiṉuṭ karantu nīṅka."[1]

Things pleasant and unpleasant have their own place in his experience and by making proper use of these experiences, he could bring out the poetic aspects of everything even death. As we have noted previously Tiruvaḷḷuvar can even make the hair preach a moral sermon.

III (i) (f)

The pure white colour of the buildings of *Ēmamāpuram* is compared to the colour of the foam which bubbles up when milk is boiled.

"Putukkalat teḷunta tīmpāl poṅkaliṉ nuraiyiṟ poṅkik
katirttuveṇ māṭan tōṉṟum."[2]

That the poet has noticed the whiteness of the foam on boiling milk is evident from this simile. This reminded him of his first startling vision of the buildings of *Ēmamāpuram*, and foam rising and falling represented the varied shapes of buildings. It must be admitted that this description is true to his own imaginary vision rather to any real city or building.

III (i) (g)

The dynamic aspect of things is also emphasised. In a grove on the banks of the river of *Irācamāpuram*, a maiden plays with a ball throwing it to the right and left and catching it.

The poet compares her dexterity with that of the peacock, who never fails to catch the insect *īyal* at the first attempt.

"Tuṇaiyil tōkai maññai īyaṟ kivarum vakaipōl
maṇiyār vaḷaicēr muṉkai valaṉu miṭaṉum pōkki
aṇiyār kōtai pūmpan tāṭum avaḷaik kāṇmiṉ."[3]

1. Civakacintāmaṇi, s. 3079
2. Ibid s. 1821
3. Ibid s. 925

Here the poet enjoys the sight of a peacock catching the insects. It is surprising that, being a jain, he was not shocked by the killing.

III (i) (h)

The swan sleeping on the lotus flower which is rocked by running water is compared to the baby which sleeps soundly in its bed when its mother pats it gently on its thigh.

"Tāitaṉ kaiyiṉ mellat taṇṇeṉ kuṟaṅki neṟiya
āypoṉ ṉamaḷit tuñcum maṇiyār kuḷavi pōlat
tōyun tiraikaḷ alaippat tōṭār kamalap paḷḷi
mēya vakaiyiṟ ṟuñcum veḷḷai yaṉṉaṅ kāṇmiṉ."[2]

This shows how keenly the poet has observed the way in which mothers make their babies sleep. He is conversant with the forest and the home. He is not a recluse who shuts his eyes to the divine beauties of motherhood, young women and charms of nature.

III (ii) (a)

Instances of the poet's aural experiences are illustrated by the following examples.

III (ii) (b)

Cīvakaṉ's comrades go with their armies to *Ēmamāpuram* to meet Cīvakaṉ. The noise of the armies as they set out is compared to the noise of the torrents of water which flow through the breaches in a river bank, a sight which is very common in the Tamil country.

"Ciṟaiya ḻintator cempuṉal pōṉṟavaṇ
aṟaika ṭaṟpaṭai yārpo ṭeḷuntavē."[1]

III (ii) (c)

The sound of the ornaments of *mēkalai* and *kiṇkiṇi* worn by the ladies, and the music of the *yāḻ*, *kuḻal* and *muḻā* fill the air of the city of Kaluḷəvēkaṉ all blending into a pleasing sound. The

1. Cīvakacintāmaṇi, s. 930
2. Ibid s. 1776

poet imagines that the sound is the voice of the city which is claiming that it is the most beautiful city in all the universe. This is a pleasing concept which is effective even though it is indeed an exaggeration.

> "Tiruva mēkalai teḷḷarik kiṇkiṇi
> paravai yāḷ kuḷal paṇṇamai meṉmuḷā
> uruvam yāruṭai yāreṉ ṟoḷirnakar
> aravam vāytiran tārppatu pōṉṟatē."[1]

III (ii) (d)

Patumai, being deeply grieved by her separation from Cīvakaṉ sits still. Hence her *mēkalai* is also still and does not produce its jingling sound. The poet says, "The *mēkalai* is silent because it is afraid that Patumai's companions will remove it from her, as they have already removed the *mai* or black paste which adorned her eyes".

> "Arakkuṇ ṭāmarai yaṉṉatan kaṇmalar
> virutti mātar vilakka verīikkolō
> varutta muṟṟaṉaḷ eṉṟukol mēkalai
> kuraṟko ṭātu kuluṅkik kuṟaintatē."[2]

This is also an interesting rhetorical flourish, though it may not have a high poetical value.

III (ii (e)

The kings who have been defeated in the *yāḷ* competition, rise against Cīvakaṉ. The tumult which they make is answered by a greater heroic cry from Cīvakaṉ's army. This is compared to the noise of the rain as it pours down the mountain side and its accompanying echo.

> "Ārppetir māri peyyum maṇineṭuṅ kuṉṟam pōlap
> pōrk ketirn tavarum ārttār."[3]

1. Cīvakacintāmaṇi, s. 530
2. Ibid s. 1374
3. Ibid s. 801

It is clear from these lines that the poet has heard the mountains echoing the sound of the rain. Hence his mind is able to associate it with the shouts and the counter shouts of the two armies.

III (ii) (f)

As Cīvakaṉ sings in Curamañcari's mansion, the maidens being attracted by the melodious music, run to him as flocks of peahens run towards the hunter when he imitates the cry of the peacock.

"Puḷḷuvam matimakaṉ puṇartta vōcai mērpukaṉ
ṟuḷḷam vaitta māmayiṟ kuḷātti ṉōṭi yeytiṉār."[1]

The poet used his experience of hearing the mimicry of the hunter to describe how Cīvakaṉ's music attracted the maidens.

These similes speak of the poet's keen auditory sense. A maiden is shouting to scare away the parrots that come to eat the corn *tiṉai.* Since her voice is so sweet the parrots mistake it for the voice of one of themselves, and therefore they do not fly away. This may be hyperbole but it does not mar the poetic effect especially when one is familiar with the tradition of later Tamil poetry.

"Tiṉaiviḷai cāral cevvāyc ciṟukiḷi mātarōppap
puṉaivaḷait tōḷi collaik kiḷiyeṉak kiḷḷai pōkā."[2]

III (iii)

Soon after their marriage, Caccantaṉ and Vicayai are steeped in sensuous pleasure. The poet compares Vicayai to a beautiful sweet fruit and Caccantaṉ to the bird that enojoys tasting that fruit.

"Oḷikkaviṉ koṇṭa kāmat tūḷuṟu kaṉiyai yottāḷ
aḷittayil kiṉṟa vēntaṉ añciṟaip paṟavai yottāṉ."[3]

1. Cīvakacintāmaṇi, s. 2039
2. Ibid s. 1498
3. Ibid s 192

The poet describes the physical pleasure derived from sexual union, but the description is not objectionable. Here is the glorification of the sense of touch.

III (iv)

The grove of *Irācamāpuram* smells sweetly because of the beautiful flowers growing there. The sweet smell of the grove is likened to the pleasing smell of the body of a newly married girl who has been bathed in water scented with *nāṉam* (*kastūri*).

> "Nāṉam maṇṇiya naṉmaṇa maṅkaiyar
> mēṉi pōṉṟiṉi tāyvirai nāṟiya
> kāṉam................."[1]

It is interesting to note that the sweet smell of the grove reminded the poet of the sweet smell of the body of a married girl. This is an unusual simile to come from a poet who was an ascetic. It shows that he has not lost his innate humanism.

III (v)

The sweetness of the kiss that lovers enjoy is compared to the sweetness of the sugarcane.

> "Tīṅkarumpu meṉṟaṉaiya iṉpavaḷac cevvāyt
> tēṉkoḷamir tārntuceḷun tārkuḷaiyac cērntār."[2]

Here we find the sense of taste used and humanised in the crucible of passionate love.

Imagine the epic devoid of imageries. It is needless to say that it would be merely the verbose narration of a story. We may liken imagination to power house generating electricity to illumine the minds of the readers.

1. Cīvakacintāmaṇi, s. 853
2. Ibid s. 2034

IV

The poet's experience may be a physical phenomenon, a mental idea, a moral grandeur or a philosophical system. He is neither a scientist, a historian, a moralist nor a philosopher giving the details of his special study. If the poet is so moved by an experience that he cannot help but give expression to his physical, mental, moral or philosophical vision he composes poetry of the highest order. The dry facts and ideas are given life, and our heart beats in unison, with that of the poet, in the enjoyment of his poetic vision.

The Jains are moralists, and our poet is a Jain. The vision of the moral perfection which he perceived in his religion and faith can be easily understood. When he describes nature or mankind the particular situations come to have universal moral significance. It is necessary to appreciate this aspect of Tirutakkatēvar's poetry.

IV (i)

The river, which is rich with the various treasures of the mountains, throws them on its banks, as it flows on, so that they may be useful to indolent people. The poet compares the river to the benefactor who is always generous.

"Vaḷḷaṟ kaittala māntariṉ mālvaraik
koḷḷai koṇṭa koḷunitik kuppaiyai
uḷḷa millavark kūrtorum uytturāy
veḷḷam nāṭuma ṭuttu viraintatē."[1]

This verse reveals the poet's conviction that those who are rich should share their wealth with needy people.

Vādībhasimha, following in the footsteps of our poet, applies this method of implied preaching in all his verses. Our poet never oversteps the limit. He escapes that danger by making use of similes rather than '*Vēṟṟupporuḷ Vaippu*' in which Vādībhasimha indulges. Therefore there is no direct moral statement, but only a suggestion of the ideal.

1. Cīvakacintāmaṇi, s. 36

IV (ii)

The paddy crop, when it just ripens, stands erect. The crop is compared to certain rich people who cannot even be courteous to others and stand with their heads erect because they consider themselves so superior. As the paddy ripens, the stalks bend down with the weight of the grain just as great men, endowed with knowledge are always submissive to others.

"Collaruñ cūrpacum pāmpin tōṟṟampōl
mellavē karuvirun tīṉṟu mēlalār
celvamē pōṟṟalai niṟuvit tērntanūṟ
kalvicēr māntariṉ iraiñcik kāyttavē."[1]

That the rich, despite their wealth, should be as submissive and courteous as men endowed with wisdom is the moral conveyed by this simile, not directly but as a suggestion.

IV (iii)

Cīvakaṉ goes in his chariot to bring back the cows which the hunters had stolen. The poet compares the speed of his chariot to the speed of the voluptuary's mind which runs after charming girls as soon as he sees them.

"Kārviri miṉṉa nārmēṟ
kāmukar neñci nōṭum
tērpari kaṭāvit tēṉtārc
cīvakaṉ aruḷiṟ pōki."[2]

IV (iv)

In the imagination of our poet the amount of sensuous pleasure that a lady derives in the company of her lover is as small as a drop of water whilst her misery when separated from her lover is as great as an ocean.

1. Cīvakacintāmaṇi, s. 53
2. Ibid s. 442

"Eritalaik koṇṭa kāmat
tiṉpanīrp puḷḷi yaṟṟāl
piriviṉkaṇ piranta tuṉpam
peruṅkaṭal anaiya toṉṟāl."[1]

IV (v)

Nipputi consoles her daughter Kēmacari, who is deeply afflicted at being separated from her lover. She impresses on the girl the transciency of youth, pleasure and wealth, which is emphasized by comparing them to bubbles of water, a momentary flash of lightning and the dew that disappears at sun-rise.

"Maṉṉunīr mokku ḷokkum
māṉiṭar iḷamai iṉpam
miṉṉinot tiṟakkuñ celvam
veyiluṟu paṉiyi nīṅkum."[2]

IV (vi)

The arrow, shot at the *Tiripaṉṟi*, by the king of *Makata*, just touches it and comes back. The poet compares the arrow to the mind of the wise man which would immediately shrink back from coveting another's wife.

"Pilkittē noḷukuṅ kōtaip piṟarmaṉai yāḷkaṭ ceṉṟa
uḷḷattai yuṇarviṉ mikkāṉ oḷuttiṭap peyarnta tēpōl
mallaṉīr makata rācaṉ turantakōl maruḷa vōṭip
pulliyap poṟiyai mōntu puṟakkoṭut tiṭṭa taṉṟē."[3]

IV (vii)

Political philosophy or the art of Government does not escape his moral outlook for there is such a thing as political morality. The king who does not heed the good counsel of his ministers will

1. Cīvakacintāmaṇi, s. 1536
2. Ibid s. 1537
3. Ibid s. 2186

soon lose his wealth and power. The poet illustrates the reduced power and position of such a foolish king, by comparing it to Ilakkaṇai's slender hip.

"Arumporuḷ nīti kēḷā
aracaṉiṟ curuṅki nantu
maruṅkul ...."[1]

V

The poet is not restricted to his own experience of the world. The past of his countrymen is available to him in the form of their literature. Tiruttakkatēvar uses this ancient heritage as has been explained elsewhere, by using the ideas and phrases of his ancestors. Another contributing factor is the mythology of his society—the many past visions of the ancient people who spoke his language and who developed his culture. These mythological stories intermingle and colour the vision of the poet assuming a new significance themselves and in turn enriching that vision with a deeper significance. A few instances of such allusions, in this epic, which inspired the imagination of the poet may be noted herein.

V (i)

Cīvakaṉ's fascinating beauty and adorable qualities are compared to those of Lord Murukaṉ who killed the mighty *acuraṉ* by name, Cūraṉ. Lord Murukaṉ is known for his beauty and heroism.

"Māttaṭintāṉ aṉṉa māṇpiṉāṉ."[2]

The allusion '*Māttaṭintāṉ*' is used to describe Cīvakaṉ's beauty, herosim and benevolent qualities.

V (ii) (a)

The poet imagines that Cīvakaṉ and Kuṇamālai, bound together by great love, are like Lord Civa and Umai, who cannot be separated from each other. Umai is part of the body of Civa.

1. Cīvakacintāmaṇi, s. 2534
2. Ibid s. 1029

"Tiṅkaḷcēr muṭi yiṉāṉum
  celviyum pōṉṟu cempoṉ
iṅkuvār kaḷali ṉāṉuṅ
  kōtaiyum irunta pōḷtil."[1]

The allusion '*Tiṅkaḷcēr muṭiyiṉāṉum celviyum*' explains the genuine love that binds Cīvakaṉ and Kuṇamālai and their inseparability from each other.

V (ii) (b)

Cīvakaṉ is enraged at the men who have been sent by Kaṭṭiyaṅkāraṉ to arrest him. Cīvakaṉ's anger is compared to that of Lord Civa when he destroyed the three strong *acurās* :

"Kaṭimatiṉ mūṉṟum eyta
kaṭavuḷir kaṉaṉṟu."[2]

V (iii) (a)

Kāntarvatattai sends Nantaṭṭaṉ to *Ēmamāpuram*, to meet C vakaṉ. When Cīvakaṉ comes, Nantaṭṭaṉ is extremely happy to see him. The poet compares their meeting to that of Tarumaṉ and Aruccuṉaṉ. Nantaṭṭaṉ is as happy to meet Cīvakaṉ as Taṉañcayaṉ was to see his brother Tarumaṉ.

"Tarumaṉai yaritiṟ kaṇṭa
  taṉañcayaṉ pōlat tampi
tirumalart taṭakkai kūppic
  cēvaṭi toḷutu vīlntāṉ."[3]

The allusion aptly illustrates the bond of love between Nantaṭṭaṉ and Cīvakaṉ to readers who are familiar with the story of Tarumaṉ and Aruccuṉaṉ and the love which these two mythological heroes felt for each other. The great value of such an allusion is that it explains by a single phrase, an emotion that would otherwise need a lengthy description. Such an allusion thus effects a great economy of words.

1. Cīvakacintāmaṇi, s. 1083
2. Ibid s. 1087
3. Ibid s. 1724

V (iii) (b)

While Cīvakan̲ is passing through a forest he espies a heard of elephants surrounded by a forest fire. The poet compares the sight to that of the Pāṇtavās when they were caught in the burning palace, *Arakkumāḷikai.* The fire had been started due to the cunning plans hatched by Turiyōtanan̲ and his brothers.

"...............................kūreri vaḷail.kap paṭṭa
pañcavar pōla nin̲r̲a pakaṭṭin̲ap parivu tīrttān̲."[1]

V (iv) (a)

The men and women of Irācamāpuram collect on the banks of the pond to play in the water. The poet says that the noise they make is as great as that made by the Tēvās and Acurās when they were chrurning the ocean, *Tiruppār̲kaṭal.*

"munnīr kaṭaintavar aravam oppa"[2]

V (iv) (b)

When the comrades of Cīvakan̲ meet Vicayai in *Taṇṭakāraṇiyam*, she acquaints them with her husband's tragic death. She says that her husband has met with death because he was a slave to his passions and that his end is as tragic as that of Iraṇiyaṇ.

"Araṇi lān̲en̲kaṇ taṅkiya an̲pin̲āl
iraṇiyan̲ paṭṭa temmir̲ai eytin̲ān̲."[3]

The poet in his imagination, visualizes the fall of Caccantan̲ as similar to that of Iraṇiyan̲ who was killed by Lord Tirumāl for his unmitigated egoism (*āṇavam*). The implication is that Caccantan̲ failed to do his duty to the State and his subjects and therefore became degenerated and preferred selfishness and licentiousness.

1. Cīvakacintāmaṇi, s. 1237
2. Ibid s. 963
3. Ibid s. 1813

11a

Metre

I

A poem is comprised of form and content. The form amongst other things is the rhythmical language or metre. The content is the matter of the poem which stimulates our imagination, and we may say that the union of the two constitutes poetry. Form is inseparable from content. P. Gurrey states, "It is an error to think of the forms of verse as if they were mere husks, able to exist as so much dry matter, and not having any breath of poetic life in them, or as mere moulds into which the molten stuff of poetry can be poured;" and quotes the following lines of WP. Ker in support of his statement: "The form of verse is not seperable from the soul of poetry", and 'poetry has neither kernal nor husk, but is all one'[1]

II (a)

Tolkāppiyar also considers metrical form as indispensable to poetry. In fact, there were seven kinds of composition or *ceyyuḷ* in vogue in the days of Tolkāppiyar, all of which were beautified by the use of appropriate metres. The *pāṭṭu* is that which has a finality of definite verse form. Other verse forms are not so definite and they have no limitations as to the number of lines etc. The seven are (1) poem or *pāṭṭu* (2) prose or *urai*, (3) grammar or *nūl*, (4) *Mantiram* or *vāymoḻi*, (5) Riddles or *pici*, (6) satire or *aṅkatam* and (7) proverb or *mutucol.*[2] That all these compositions

1. P. Gurrey, the Appreciation of Poetry, Ch. X, p. 90
2. Tolkāppiyam, Cūtram 368

were in verse or interspersed with lines of verses is evident from the first rule of *Ceyyuḷiyal* in *Tolkāppiyam*, in which Tolkāppiyar enumerates thirty four elements of composition or *ceyyuḷ* that are common to all the seven compositions. Of these thirty four elements, the first twenty six can be traced in an occasional verse of the *Caṅkam* age; and the other eight elements can be found generally in any work or treatise taken as a whole.[1] The first twenty six elements are:— (1) time-beat or *māttirai*, (2) letter or *eḻuttiyalvakai*, (3) (3) syllable or *acaivakai*, (4) foot or *cīr*, (5) line or *aṭi*, (6) composition of a verse or *yāppu* (7) poetic tradition or *marapu*, (8) note or *tūkku*, (9) rhyme or *toṭai*, (10) grace (each unit of the verse harmonising with the idea and giving the best expression to it) or *nōkku*, (11) verse form or *pā* (12) limits or *aḷavu* (13) genus or *tiṇai*, (14) conduct or *kaikōḷ*, (15) speaker or *kūṟṟuvakai*, (16) auditor or *kēṭpōr*, (17) place or *kaḷaṉ*, (18) time or *kālam*, (19) effect or *payaṉ*, (20) expression or *meyppāṭu*, (21) what is understood or *eccam*, (22) contextual meaning or *Muṉṉam* (23) general nature or *poruḷ*, (24) species or *tuṟai*, (25) the syntax of the long verses or *māṭṭu* and (26) rhythm or *vaṇṇam*,

II (b)

The other eight elements are known as "*Vaṉappu*". They are called (1) *Ammai*, (2) *aḻaku* (3) *toṉmai*, (4) *tōl* (5) *viruntu*, (6) *ivaipu*, (7) *pulaṉ* and (8) *iḻaipu*.

Ammai signifies a work where each stanza is formed in a few sweet words and is not more than five or six lines in length. *Aḻaku* relates to the work which is devoid of dialectic expressions, but is abundant with poetic expressions. *Toṉmai* indicates the work where prose and verse are interspersed and in which a traditional legend forms the subject. *Tōl* is the name for a composition which deals with a noble subject described in sweet words and composed of any number of lines. *Viruntu* relates to work of a novel nature. *Iyaipu* is a work where every verse ends with any of the consonants— ñ ṇ n m ṉ y r l v ḻ ḷ. *Pulaṉ* signifies a work which is composed in

1. Pērāciriyar commentary on Cūtram 235 of Tolkāppiyam, Ceyyuḷiyal; and also Nacciṉārkkiṉiar's commentary on the same Cūtram.

common speech plainly expressing the meaning. *Iḻaipu* is a work which is of a musical nature and does not combine surd consonant with surd.[1]

II (c)

It is evident from the enumeration of these thirty four elements that metrical form and proper expression of the subject are essential for every composition. Of the seven kinds of composition mentioned above, poetry or *pattu* is the foremost. Tolkāppiyar places *pāṭṭu* first in his enumeration of the compositions of his time. The major portion of his treatise on *Ceyyuḷial* deals with *pāṭṭu* only, explaining the elements and various kinds of it in detail. From his elaborate exposition of poetry, we can surmise that poetry or *pāṭṭu* was the most popular form of writing in the days of yore.

II (d)

Tolkāppiyar says that poetry is that which possesses excellence of lines.[2] A line should, according to him, have four feet.[3] Each line is denominated according to the number of letters it contains. Tolkāppiyar says that the lines using only four to six letters are short lines or *Kuṟaḷaṭi*, seven to nine letters make medium line or *cintaṭi*, ten to fourteen letters make standard line or *aḷavaṭi*, fifteen to seventeen letters make long lines or *neṭilaṭi*, and eighteen to twenty letters make extra long lines or *kaḻineṭilaṭi*.[4] The lines con-

1. Tolkāppiyam Ceyyuḷiyal Cūtrams 235 to 242; Advanced studies in Tamil prosody by Dr. A. Chidambaranatha Chettiar 1957 edition, page 13.
2 "Aṭiyiṉ ciṟappē pāṭṭeṉap paṭumē" —Tol., Ceyyuḷiyal, Cūtram, 35
3. "Nāṟcīr koṇṭatu aṭiyeṉap paṭumē" Ibid 32
4. i) Nāleḻut tāti yāka āṟe ḻuttu
   iṟiya nilattē kuṟaḷaṭi eṉpa. Ibid 36
   ii) Ēḻelut teṉpa cintaṭik kaḷavē
   īreḻut tēṟṟa mavvaḻiyāṉa. Ibid 37
   iii) Patteḻut teṉpa nēraṭik kaḷavē
   yotta nāleḻut toṟṟalaṅ kaṭaiyē Ibid 38
   iv) Mūvain teḻuttē neṭilaṭik kaḷavē
   īreḻuttu mikutalu miyalpeṉa moḻipa Ibid 39
   v) Mūvā ṟeḻuttē kaḻineṭiṟ kaḷavē
   īreḻuttu mikutalu mivaṭpeṟu meṉpa. Ibid

forming to these rules are, in the opinion of Tolkāppiyar, excellent ones. And verse composed of such lines is poetry.

III

As time rolled on, new types of verses, which were an outcome of earlier ones, came into existence. We have already seen that Tolkāppiyar lays down a rule to the effect that each line in a verse should contain four feet. Although lines, of less than four feet and exceeding four feet, were in vogue in his days, he considers that the four feet lines are superior. In the course of time verses containing lines of more than four feet became popular. In *Yāpparuṅkalam*, a treatise on prosody, it is stated that an extra long line (*kaḷineṭilaṭi*) shall be between six and ten feet.[1] The commentator of *Yāpparuṅkalam* cites stanzas with lines of thirteen feet to illustrate stanza of extra long lines.[2] The passage of time also brought forth several auxiliary metres called *Pāviṉams* such as *tāḻicai, tuṟai, viruttam* that were unknown at least in those terms, in the days of Tolkāppiyar. We need not go into the details here.

It is sufficient for us to say that the metrical form is an integral part of poetry, as is the content expressed through the poet's feeling and imagination. So much for the form of poetry. As to the content, Tolkāppiyar names three subjects that should form the matter of a poem. Poetry may have either all the three subjects or any one of them as its content. They are virtue, wealth and love.[3] That the subject of the poem should be expressed through the poet's imagination and feeling, as a dramatic monologue, is evident from Tolkāppiyar's exposition of the elements of *tiṇai, kaikōḷ, kūṟṟuvakai, kēṭpōr, kaḷaṉ, meyppāṭu*, etc.

Pavaṇanti, in his Tamil grammar, *Naṉṉūl*, compares poetry to a body having life. As the body is made up of skin, blood, flesh, bone etc., so is the form of poetry composed of different kinds

1. "Kaḷiṉeṭil aṭiyē kacaṭaṟak kiḷappiṉ
   aṟucīr mutalā aiyiraṇṭu iṟā
   varuvaṉa piṟavum vakuttaṉar kolaḷē." —Yāpparuṅkalam, s. 25
2. Yāpparuṅkalam, pp. 271—44
3. "Aṉṉilai maruṅki naṟamuta lākiya
   mummutaṟ poruṭku muriya veṇpa."
   —Tol. Ceyyuḷiyal Cūtram, 160

of words etc. The form is the container of the subject—a matter interpreted by the poet in figurative language just as the body is the abode of precious life.[1] A study of these old expositions reveal the fact that the definitions of poetry enunciated by Tolkāppiyar of ancient age and Pavaṇanti of a later age are analogous to those of western critics.

We have already stated that poetry has the power of appealing to our emotions, and that the imagination of the poet generated that power. However it is not imagination alone that gives poetry this power. The form, comprised of rhyme, rhythm and onomatopoeia, plays no insignificant part in its appeal. A verse with a metrical form which is appropriate to express the feelings of the poet thrills the reader and intensifies his own emotions. P.Gurrey says, "Expression, sound, and rhythm arranged in a particular pattern which we call the Form, require us to obey a certain order and development of thought, of imagery and emotion; and it is this shaping of a poem structurally which gives to poetry the necessary qualities of Formal Beauty which we find also in sculpture, music, painting".[2]

As E. A. G. Lamborn states, "Stanza-form is a sort of test of literary appreciation. The art in it is quite unnoticed by an illiterate reader, but it is absolutely fundamental: Literature is form; there are no literary subjects. From him who cannot receive this the measuring of art is hidden".[3] Tiruttakkatēvar must have chosen *Viruttam* verses for his epic for obvious reasons. The chief reason must have been that the suppleness of *Viruttam* verses made them eminently suitable for the expression of various emotions. The fact that *Viruttam* verses were gaining great popularity at the time when Tiruttakkatēvar lived was also a contributing factor.

1. "Palvakait tātuvi nuyirkkuṭal poṟpala
   collāṟ poruṭkiṭa ṉāka vuṇarvinil
   vallōr aṇipeṟac ceivaṉa ceyyuḷ." —Naṉṉūl Cūtram, 268
2. P. Gurrey, The Appreciation of poetry, Ch. X., p. 102
3. E. A. G. Lamborn, The Rudiments of Criticism, Ch. V, p. 63

IV

A va.iety of verse forms are found in Cintāmaṇi. *Yāpparuṅkalam* speaks of them as *Kali Viruttam, Kalitturai, Aṟucīr Āciria-Viruttam, Eḻucīr Āciria Viruttam, Eṇcīr Āciria Viruttam, Āciriyatturai, Vañcitturai* and *Ōratimikkuvanta Kali Viruttam.* However the commentator, Naccinārkiniyar objects to this terminology and he prefers to classify all the verses in Cintāmaṇi under the term *Koccakam.* This term is found in *Tolkāppiyam* which, according to Naccinārkiniyar, was a grammar used by the author of Cintāmaṇi.[1]

It should be noted that the difference of opinion between these two authors is a question of terminology. Unfortunately Dr. A. Chitamparanata Chettiar, in his thesis on Tamil prosody, suggests that Naccinārkiniyar's objection is one of substance and that the latter is asserting that there are no verses which can be called *pāviṉam* even according to the version of *Yāpparuṅkalam.* He also seems to suggest that what look like *pāviṉams* were, according to Naccinārkiniyar really, interpolations.[2] This is not correct as may be seen from the passage quoted in the note from Naccinārkiniyar. Naccinārkiniyar does not specifically deny that verses with six or eight feet are not found in Cintāmaṇi. He only asserts that all these varieties do come under the common category of *Koccakam.* There is no magic in these names and if we take the terms used in *Yāpparuṅkalam* to be mere symbols differentiating various kinds of verse

1. Iṉi ittoṭarnilai-c-ceyyuḷai iṉameṉpa. Annūlkaḷ iṉameṉṟu kāṭṭiya utāraṇaṅkaḷtām avar cērtta avvappākkaṭkē iṉamākātu ōḻinta pākkaṭkum iṉamātaṟku ēṟṟalāṉum, tuṟaiyai viruttamākavum, tāḻiceiyai viruttamākavum ōtutarku avai ēṟṟamaiyāṉum, "Mūvā mutalā" eṉṉuṅkavi mutaliyaṉa tāḷampaṭṭavōcaiyāṉ viruttamāyum cīrvaraiyaṟaiyāṉum mikattuḷḷiyavōcaiyāṉum tuṟaiyāyum kiṭattaliṉ, itaṉai viruttakkalitturai eṉal vēṇṭum; atu kūṟavē tuṟaium–viruttamumeṉappakuttōtiya ilakkaṇam niṟampātamākalāṉum inamenral poruttamiṉṟu. Ic-ceyyuṭkaḷiṉ ōcaivēṟṟumaiyum mikkum kuṟaintum varuvaṉavum kalikkōyēṟṟalin koccakameṉṟaṭaṅkiṉa.

—Cīvakacintāmaṇi with Naccinārkiniyar commentary Edited by Dr. U. V. Saminatha Aiyer 5th Edn., pp. 2 and 3.

2. Dr. A. Chithambaranatha Chettiar, Advanced Study of Tamil Prosody, 1957 Edn. p. 127.

forms without caring for the literal meaning of the terms even Naccin̲ārkin̲iyar could not object. Such a classification is useful in differentiating the various verse forms–a differentiation which is not possible if we only use the term *Koccakam.*

V

No *Ilampakam* contains the same kind of verse throughout. The poet has infused sprightliness in every *Ilampakam* by alternately employing the verses mentioned above. For instance, let us take an *Ilampakam* and see how the author has used different forms of verse therein. In *Kōvintaiyār Ilampakam* he employs three kinds of verse forms viz., *Kali Viruttam, kalittuṟai* and *Aṟucīr Āciria Viruttam.* The *Ilampakam* contains 84 verses out of which *Kali Viruttam* verses are 25 in number, *Kalittuṟai* verses are 10 and the *Aṟu Cīr Āciriya Viruttam are 49.* He has used the three kinds of verses alternately. The first 19 verses are *Kali Viruttam* in which the verses of description of Cīvakan̲'s fascinating personality, the theft of the cows by the hunters and the *Āyars*' grief are narrated. The next verse (i. e. 20th) is *Aṟucīr Āciriya Viruttam.* It describes how the distressing news of the hunters' daring robbery is spread in the city. The next three verses 21—23 are *Kali Viruttam.* They deal with the anger of the king when he hears the report of the hunters' robbery. A *Kalittuṟai* verse, (No. 24) follows. It describes the kings' order to his army to recover the cows from the hunters. The author then switches over to the form of *Aṟucīr Āciriya Viruttam* 10 verses (25—34) which describe the fight between the hunters and the king's army, the latter's retreat, Nantakōn̲'s proclamation announcing that he will give his daughter in marriage to him who recovers the cows from the hunters and the news of this proclamation reaching Cīvakan̲. Four verses of *Kalittuṟai* (35—38) follow. They deal with Cīvakan̲'s vow to recover the cows from the hunters, his setting out to fight, the astrologer's prediction that bad luck is in store for the hunters and the hunters' undaunted resolution to fight with Cīvakan̲. The next six verses (39—44) are *Aṟucīr Āciriya Viruttam* describing the hunters' violent fighting, Cīvakan̲'s noble and non-violent fight and his victory. Three verses of *Kalittuṟai* (45—47) follow. They deal with the hunters' retreat, the citizens' joy at the happy news and Kaṭṭiyaṅkāran̲'s malice towards Cīvakan̲. The next 24 verses (48—71) are *Aṟu Cīr Āciriya*

Viruttams dealing with the rejoicings of the chaste women at Cīvakaṉ's victory, the young maidens stealing glimpses of Cīvakaṉ's beauty and falling in love with him, as he is wending his way home, Cīvakaṉ's reaching home and Nantakōṉ's request to Cīvakaṉ to marry Kōvintai. The poet, next, introduces three verses of *Kali Viruttam* (72—74) describing the beauty of Kōvintai and dealing with Nantakōṉ's offer to give his daughter to Cīvakaṉ. The last ten verses (75—84) are *Aṟu Cīr Āciriya Viruttam* which describe the marriage of Kōvintai with Patumukaṉ.

Likewise in every *Ilampakam* the story is narrated in different forms of *Viruttam* verses interspersed with each other. This variety makes for a lively narration of the story and avoids any monotony.

An analysis of the various forms of verses employed in each of 13 *Ilampakams* of the Cintāmaṇi is given on the following page.

VI (a)

Out of the 3145 verses there are 1317 *Kali Viruttams* and 1498 *Aṟu Cīr Āciriya Viruttams*. *Kali Viruttam* is a verse of four lines, each line containing four feet or *Cīrs*.[1]

Aṟu Cīr Āciriya Viruttam is comprised of four lines of six feet.[2] The latter is greater in number. They are employed profusely in the epic because, their flexibility makes for lucid descriptions. For the general narration of the story and to communicate the different moods and feelings the above two kinds of verses are used. *Kali Viruttam* verses are used to describe the country, the city, the streets, the beauty of nature and the characters. They are used in the dialogues of the characters to express feelings of pain, pleasure and anger, for describing the battles and the competitions. Although a number of *Kali Viruttams* are used, the poet avoids monotony by the dexterous use of different *cantams*.

1. "Aḷavaṭi nāṉikiṉa kaliviruttammē"
—Yāpparuṅkalam, Ceyyuḷiyal Cūtram, 36
2. "Kaḷiṉeṭi laṭināṉ kottiṟiṉ viruttamah
taḷiyā marapiṉa takavā lākum."
—Yāpparuṅkalam, Ceyyuḷiyal, Cūtram, 23

The following statement shows the number of variou Forms of Verses employed in each of 13 Ilampakams of Cīvaka-cintāmaṇi.

Serial No.	Ilampakam	Kali Viruttam	Kalittuṟai	Aṟucir Āciriya Viruttam	Eḻucir Āciriya Viruttam	Eṇcīr Āciriya viruttam	Āciriyattuṟai	Vañcittuṟai	Ōraṭimikku vanta kali Viruttam*	Total
1.	Nāmakaḷ Ilampakam	205	9	157	—	8	—	—	—	379
2.	Kōvintaiyār Ilampakam	25	10	49	—	—	—	—	—	84
3.	Kāntarvatattaiyār Ilampakam	126	4	202	5	3	—	16	2	358
4.	Kuṇamālaiyār Ilampakam	147	26	142	—	—	—	—	—	315
5.	Patumaiyāṟ Ilampakam	127	6	113	—	—	—	—	—	246
6.	Kēmacariyār Ilampakam	74	3	68	—	—	—	—	—	145
7.	Kaṉakamālaiyar Ilampakam	131	26	175	—	—	—	—	—	332
8.	Vimalaiyār Ilampakam	46	18	35	7	—	—	—	—	106
9.	Curamañcariyār Ilampakam	38	—	59	8	2	—	—	—	107
10.	Maṇmakaḷ Ilampakam	67	15	128	15	—	—	—	—	225
11.	Pūmakaḷ Ilampakam	3	33	15	—	—	—	—	—	51
12.	Ilakkaṇaiyar Ilampakam	82	41	93	4	—	1	—	—	221
13.	Mutti Ilampakam	246	35	262	1	3	—	—	—	547
14.	Kaṭavuḷ Vāḻttu	—	3	—	—	—	—	—	—	3
15.	Avaiyaṭakkam	—	2	—	—	—	—	—	—	2
16.	Patikam	—	24	—	—	—	—	—	—	24
	Total	1317	255	1498	40	16	1	16	2	3145

*Nacciṉārkkiṉiyar calls this verse as "Ōraṭimikku vanta koccaka oru pōku." This classification of verses is based on the forms of verses found in the V Edition of Cīvakacintāmaṇi by Dr. U. V. Saminatha Aiyar.

VI (b)

"Vaḷaikkaiyāṟ kaṭaiciyar maṭṭu vākkaliṟ
ṟiḷaittavar parukiya tēṟal tēṅkuḷik
kaḷippavuṇ ṭiḷavaṉaṅ kaṉṉi nāraiyait
tiḷaitaḷiṟ peṭaimayil teruṭṭuṅ cemmaṟṟē."[1]

This is a *Kali Viruttam* verse describing a rural scene. The peasants enjoy drinking liquor as their women pour it for them. The liquor is poured out so liberally that a large quantity of it overflows on to the ground. A male-swan drinks the liquor which has collected on the ground. He becomes so intoxicated that he mistakes a female crane (*Nārai*) for his mate and embraces her. A peahen points out the foolishness of the swan to her mate thereby warning him of the evil effects of intoxicating drink.

VI (c)

Being dazed by Cīvakaṉ's beauty and also by his wonderful music performance, Kāntarvatattai starts playing on the *yāḷ* and singing with great excitement. The poet describes her feelings in the following stanza of *Kali Viruttam*.

"Kōtai puṟantāḷak kuṇṭalamum poṟṟōṭum
kātiṉ oḷirntilaṅkak kāmar nutalviyarppa
mātar eruttam iṭaṅkōṭṭi māmatura
kītaṅ kiṭaiyilāḷ pāṭat toṭaṅkiṉāḷ."[2]

Kāntarvatattai starts singing with her garlands hanging down her back, her gold ear-rings glistening, her beautiful forehead covered in perspiration, and her neck bending to the left.

VI (d)

The author has employed a *Kali Viruttam* to describe the crown elephant's ferocious behaviour.

"Kaṭaleṉak kāṟṟeṉak kaṭuṅkaṭ kūṟṟeṉa
uṭalciṉa vurumeṉa vūḷit tīyeṉat
toṭarpiṉi veḷiṉmutaṉ muṟukkit tōṉṟiya
taṭalaṟuṅ kaṭākkaḷiṟ ṟacaṉivēkamē."[3]

1. Cīvakacintāmaṇi, s. 731
2. Ibid s. 973
3. Ibid s. 50

"The elephant *Acaṉivēkam*, breaking away the chain with which it was tethered, roars as loud as the ocean. It runs as swiftly as the wild wind. It looks as ferocious as *Kūṟṟu* (the God of death). Its anger is terrifying as the thunder. Its ferocious appearance is like the devastating fire (*ūḻitti*) which will consume the world at the end of *ūḻi*" (time). The very sound of the verse, especially that of the first line is onomatopoeic and suggests the ferocity of the elephant.

"Kaṭaleṉak kāṟṟeṉak kaṭuṅkaṭ kūṟṟeṉa."

A number of plosive sounds in the line give an impression of ferocity which is appropriate to the context. There are 54 vowels in the stanza, 46 are short vowels and 8 are long vowels. The predominant number of short vowels quickens the pace of the verse so that it suggests the speed of the running elephant. The words, *kaṭal*, *kāṟṟu*, *kūṟṟu*, *urum*, and *ūḻitti* meaning the roaring ocean, wild wind, God of death, thunder and devastating fire portray the fierceness of the elephant.

VI (e)

To describe *bouderie* or a love quarrel the poet has used a *Kali Viruttam* verse.

"Pulantavaḷ koṭiyeṉa naṭuṅkip poṉṉaric
cilampoṭu mēkalai miḻaṟṟac ceṉṉimēl
alaṅkalvā yaṭimala raṇintu kuṇṭalam
ilaṅkappērn tiṉamalar citaṟi ēkiṉāḷ."[1]

Kāntarvatattai is angry at Cīvakaṉ. She trembles like a flowering creeper and leaves him after kicking him on the head. As she kicks him, her ornaments—the *mēkalai* and *cilampu*, produce a jingling sound. The poet gives the idea that her kick is very soft and not violent by using mellifluously sounding words.

"Ceṉṉimēl alaṅkalvāy aṭimalar aṇintu."

1. **Cīvakacintāmaṇi, s. 1019**

The expression metaphorically states that she adorns the garland on his head with the flower of her foot. The nasals which are predominant produce very soft sounds. The line has only three plosives '*k*' '*t*' and '*ṭ*' occuring in three places and these are softened by the influence of a preceding or following nasal—*alaṅkal*, *aṭimalar*, *aṇintu*. The words describing her trembling viz., "*koṭiyeṉa naṭuṅki*" have only short vowels which suggest her quivering by their accelerating effect.

VI (f)

The grief arising from lovers' separation is also expressed through the form of a *Kalitturai* verse.

' Maṭamā mayilē kuyilē maḷalai
naṭaimāṉ aṉamē nalamār kiḷiyē
uṭaṉā ṭumeṉai yaṉaiyeṉ ṟurukāt
toṭaiyāḷ maḷalai moḻi cōrn taṉaḷē."[1]

Kēmacari, unable to bear the pangs of grief at being separated from her dear husband, Cīvakaṉ, addresses her pet birds the peacock, (*mayil*), the cuckoo (*kuyil*) the swan (*aṉṉam*) and the parrot (*kiḷi*) and one can only utter the words, "My Lord who used to play with me..............." She is not able to continue because of her overwhelming grief.

The long vowels in the verse produce a dragging sound which creates a pathetic effect. A number of nasal and semi-vowel sounds combined with *catam* (note) produce a heart-melting effect.

VI (g)

The songs of Kāntarvatattai and Cīvakaṉ sung at the *yāḻ* competition are in the form of *Kali Viruttams*. Each song contains three stanzas. The subject matter is one and the same for all the three stanzas.

1. Cīvakacintāmaṇi, s. 1526

1. Kaṉṉi nākaṅ kalaṅka malaṅki
minnu miraṅku maḷaiyeṉ kōyāṉ
minnu maḷaiyiṉ meliyum arivai
poṉṉāṇ poruta mulaiyeṉ kōyāṉ.

2. Karuvi vāṉaṅ kāṉṟa puyaliṉ
aruvi yaraṟṟu malaiyeṉ kōyāṉ
aruvi yaraṟṟu malaikaṇ ṭaḷuṅkum
maruvār cāyaṉ maṉameṉ kōyāṉ.

3. Vāṉa mīṉiṉ arumpi malarntu
kāṉam pūtta kāreṉ kōyāṉ
kāṉam pūtta kārkaṇ ṭaḷuṅkum
tēṉār kōtai parinteṉ kōyāṉ.[1]

This is the song rendered by Kāntarvatattai. The three stanzas describe the sorrow of a lady who is suffering from the pangs of grief because she is separated from her lover. The lightning and the thundering rain, the noisy waterfalls of the mountains and the beautiful sight of the forest full of blossoming flowers intensify her sorrows.

The mellifluous sound of the stanzas due to the combination of nasals and semi vowels produces a sense of sweetness which corresponds to the beauty of the song.

VII

Like *Kali Viruttams, Aṟu Cīr Āciriya Viruttams* have also been used for the general narration of the story and for the expression of all kinds of moods and feelings. The descriptions of natural beauty, battles etc., the teaching of morals and religious philosophy have also been dealt with in the *Aṟu Cīr Āciriya Viruttam* verses. In short the *Aṟu Cīr Āciriyia Viruttams* have been used for every kind of expression. A few instances will suffice here.

VII (a)

The following verse of *Aṟu Cīr Āciriya Vir uttam* describes Caccantaṉ's heroic fight with the army of Kaṭṭiyaṅkāraṉ.

1. .Cīvakacintāmaṇi, ss. 724—26

"Cīṟṟa mikka maṉṉavaṉ
  cērnta kuñca raṉṉutaṟ
kūṟṟa ruṅku rutivāḷ
  kōṭuṟava ḷuttaliṉ.
Ūṟṟu ṭaine ṭuvarai
  yurumu ṭaṉṟi ṭitteṉa
māṟṟa rumma takkaḷi
  ṟumatta kampi ḷantavē."[1]

"The angry king Caccantaṉ drives his sword deep into the foreheads of the enemy elephants and their heads are split".

The verse contains six feet lines each foot comprising two syllables. The metrical sound of the *cantam* of the stanza suggests the sound of fighting. Out of 58 vowels, 50 are short vowels and only 8 are long vowels. The multitude of short vowels in the stanza combined with plosives speeds up the tempo of the poetry so that the noise of the battle is suggested.

To express feelings of profound sorrow or lamentation, the poet employs *Aṟu Cīr Āciriya Viruttam* with three syllable (*mūvacai*) feet combined with two syllable (*īracai*) feet in each line.

Vicayai is overwhelmed with grief when her son is born in the graveyard. Her lamentations are very touching.

"Paṟṟa maṉṉaṉ nakarppuṟamāl
  pāyal piṇañcūḷ cuṭukāṭāl
uṟṟār illāt tamiyēṉāl
  otuṅkalākāt tūṅkiruḷāl
maṟṟiñ ñāla muṭaiyāyni
  vaḷaru māṟu maṟiyēṉāl
eṟṟē itukaṇ ṭēkātē
  irutti yāleṉ iṉṉuyirē."[2]

1. Cīvakacintāmaṇi, s. 278
2. Ibid s. 310

"Oh my son! This place is within the boundaries of the enemy's land. You are lying in a graveyard surrounded by corpses. I am alone and there is no one to help me. Even though you are the prince of this land, I do not know how you are going to be reared. Oh, my soul! You are still lingering in my body after seeing the miserable plight of my darling".

The third foot and the sixth foot of each line of this verse contain three syllables or *acais.* These three syallable feet and the several long vowels in the verse slow down the tempo and produce a melancholy effect.

VII (c)

The following verse of *Aṟu Cīr Āciriya Viruttam* demonstrates its flexibility. It describes the genlte nature of a young lady but also expresses the ecstasy derived from embracing her.

"Vīṇaiyuṅ kuḷalum pālu
mamutamuṅ karumpun tēṉum
pāṇiyāḷ kaṉiyum veṉṟa
paiṅkiḷi maḷalait tīñcol
vāṇika makaḷir tāmē
vāṇikam vallā reṉṉāp
pūṇmulai potirppap pulli
puṉainalam paruki nāṉē."[1]

Cīvakaṉ embraces Kēmacari ardently and derives innocent pleasure. The sweetness of Kēmacari's words is described as excelling the sweetness of the music of the *vīṇai*, the *kuḷal* and the *yāḷ*. They are sweeter than milk, ambrosia, sugarcane juice or luscious fruit. They are also sweeter than the words of a parrot.

"Vīṇaiyuṅ kuḷalum pālum
amutamuṅ karumpum tēṉum
pāṇiyāḷ kaṉiyum veṉṟa
paiṅkiḷi maḷalait tīñcol."

1. Cīvakacintāmaṇi, s. 1500

In these two lines the large number of nasals combine with the sound '*l*', produce a sense of sweetness which suggests the sweetness of Kēmacari's words. In addition the poet has employed a number of words which are particularly associated with sweetness viz., *Vīṇai, Kuḻal, Yāḻ* (musical instruments), *Pāl*, (milk) *amutam*, (ambrosia), *Karumpu* (sugarcane), *tēṉ* (honey), *kaṉi* (fruit) and *kiḷi* (parrot) which enhance the meaning of the verse.

VII (d)

Morals are also expressed through the *Aṟu Cīr Āciriya Viruttam*. Cīvakaṉ is advising Anaṅkamāvīṇai, the seducer, not to give way to her passions. He describes the dirtiness of our physical body. He says that the body is made of flesh, nails, hairs etc. It has eyes that produce dirty matter. It is the abode of numerous germs. If it was rent asunder everyone would detest it. Nevertheless when one is under the influence of passion the body appears to be as beautiful as shining gold. Similarly the crow seems to be golden coloured in the eyes of the black sparrow (*karuṅkuruvi*).

"Viḻukkoṭu veṇṇañ callā
  vukirmayir umiḻkaṭ piḷaip
puḻuppayil kurampai pollāt
  taṭitaṭik kīḻnta pōḻtil
viḻittiyār nōkku kiṟpār
  piḷḷaiyār kaṇṇuṭ kākkai
koḻipparum poṉṉiṟ ṟōṉṟuṅ
  koḷkaittāṟ koṭīyē eṉṟāṉ."[1]

Each foot in the verse has two syllables (*iracai*). The words *viḻukku* (flesh), *veṇṇañcu* (fat), *ukir* (nail), *mayir* (hair), *umiḻkaṇ* (eyes producing dirty matter), *puḻuppayil kurampai* (the abode of germs) have an unpleasant sound and meaning.

VIII (a)

There are 255 verses of *Kalittuṟai* as the tabular statement shows. *Kalittuṟai* verse is that which has four lines, each line is comprised of five feet.

1. **Cīvakacintāmaṇi, s. 1584**

"Neṭilaṭi nāṉkāy nikaḻvatu kalitturai."[1]

In Cintāmaṇi the *Kalitturai* verses are chiefly employed to express feelings of pleasure and those of a palatable nature. They have rarely been used for the expression of other feelings. The very invocation with which the epic begins is in three *Kalitturai* stanzas. The *avaiyaṭakkam* in two stanzas (the author's expression of his humility) and the introduction (*patikam*) in 19 stanzas, which follows the invocation, are also in *Kalitturai* verses. The very fact that the solemn initial past of the epic viz., the invocation, the *aviyaṭakkam* and the introduction are couched in *Kalitturai* speaks of author's regard for *Kalitturai* verses.

VII (b)

The pleasure that Patumukaṉ derives from the sweet company of his wife Kōvintai is expressed in the following verse of *Kalitturai*.

"Tīmpāṟ kaṭalait tiraipoṅkak kaṭaintu tēvar
tāmpāṟ paṭutta amirtōtaṭa mālaivēyttōḷ
āmpāṟ kuṭavar makaḷōveṉ ṟarivai naiya
ōmpā voḷukkat tuṇarvoṉṟila ṉāyi ṉāṉē."[2]

"Patumukaṉ being overwhelmingly in love praises Kōvintai saying, "Is this the ambrosia (*amiḻtu*) which was got by the *Tēvās* when they churned the ocean, *Tiruppāṟkaṭal*? Is this really the daughter of cowherds (*kuṭavar*)?". So praising her he embraces her ardently and experiences supreme sensous pleasure. The sound of the verse is so pleasing that it suggests the pleasure derived by Patumukaṉ.

VIII (c)

The description of the rural scenery[3] Cīvakaṉ's boyhood,[4] the hunters' retreat,[5] Kupēramittiraṉ giving his daughter Kuṇa-mālai in marriage to Cīvakaṉ,[6] the description of the natural

1. Yāppuruṅkalam, Ceyyuḷiyal Cūtram, 35
2. Cīvakacintāmaṇi, s. 492
3. Ibid s. 31
4. Ibid ss. 360—66
5. Ibid ss. 453—54
6. Ibid ss. 1061—64

scenery which Cīvakan̲ sees after he leaves Cutañcaṇan̲,[1] Cīvakan̲'s worship of Arukatēvan̲ on his journey to the mountain of *Cittira-kūṭam*,[2] Cīvakan̲'s first meeting with Vicayan̲, the brother of Kan̲akamālai,[3] Cīvakan̲ introducing his comrades to Taṭamittan̲ and his wife Kan̲akamālai,[4] Cīvakan̲ and Vimalai falling in love with each other,[5] Cīvakan̲ and Ilakkaṇai falling in love with each other,[6] Cīvakan̲'s meeting with Kaṭṭiyaṅkāran̲'s wives in the palace and the gracious help which he gave them,[7] the kings feasting their eyes on the enchanting beauty of Ilakkaṇai as she walks to the marriage *pantal*,[8] Cāraṇaṇ preaching to Cīvakan̲ on the virtues that can lead to Heaven (*Tuṟakkam*) and Salvation (*vīṭu*) and on the value of human birth,[9] all these pleasant, happy and sublime incidents are narrated in *Kalittuṟai* verses. It is to be noted that Cīvakan̲'s fight with Kaṭṭiyaṅkāran̲ and the latter's death are also narrated in *Kalittuṟai* stanzas.[10] It need not be explained that Kaṭṭiyaṅkāran̲'s fall benefits humanity. His death represents the victory of good over evil. Hence the poet described the incident in *Kalittuṟai* verses just as he portrayed any other happy and desirable events. Occasionally feelings of sorrow and other moods[11] are communicated in *Kalittuṟai* stanzas, but this use is very rare.

VII (d)

Cunantai is deeply grieved when Cīvakan̲ is arrested by Kaṭṭiyaṅkāran̲'s men. She sheds tears and uttering "Oh, my Cīvaka Cāmi", she falls on the ground paralysed by the intensity of her grief. This is portrayed in the following *Kalittuṟai* stanza.

1. Cīvakacintāmaṇi, ss. 1224—29
2. Ibid ss. 1418—20
3. Ibid ss. 1635—39
4. Ibid ss. 1866—75
5. Ibid ss. 1959—65
6. Ibid ss. 2134—37
7. Ibid ss. 2337—58
8. Ibid ss. 2453—56
9. Ibid ss. 2447—53
10. Ibid ss. 2312—22
11. Ibid ss. 1148—51

"Tōḷār muttun toṉmulaik
kōṭṭut tuyaṉmuttum
vāḷār uṇkaṇ vantiḷi
muttum ivaicintak
kāḷāy nampi Cīvaka
Cāmi yeṉanaṟṟāy
mīḷāt tuṇpam nīḷkaṭaṉ
miṉṉiṉ micaivīḻntāḷ."[1]

II (a)

There are 40 *Eḻu Cīr Āciriya Viruttam* verses in the work. Each verse has four lines, each having seven feet.

Kaṭṭiyaṅkāraṉ is jealous of Cīvakaṉ's popularity. He asks his ministers why Cīvakaṉ is so popular. They praise Cīvakaṉ describing his admirable qualities. This is narrated in *Eḻu Cīr Canta Viruttams*. The following is one of the *Viruttams*.

"maṭṭa viḻnta tāri ṉāṉim
māna karkku lāyirar
toṭṭe ṭukka lāvu lammo
tōḷi ṉēnti yāṭiṉāṉ
oṭṭi nāka mōri raṇṭe
ṭukkalāta kalliṉai
viṭṭa larnta pōtu pōla
vēnta lēnti nīkkiṉāṉ."[2]

"Cīvakaṉ, who wears a garland of flowers which are full of honey, litted the huge round shaped rock that could not be moved by the concerted efforts of a thousand men. He then rested the rock on his shoulder, and played about without difficulty. He also held in his hands two big rocks which could not be lifted by the elephant. He held them as easily as if they were flowers and then lightly threw them away". This is the susbstance of this verse. The *Cantam* or note of this verse promotes a sense of playing which corresponds to the playful ease with which Cīvakaṉ shouldered the huge rock.

1. Cīvakacintāmaṇi, s. 1093
2. Ibid s. 690

IX (b)

There are seven stanzas of *E̲ḻu Cīr Canta Viruttam* in Vimalaiyār Ilampakam, all describe Vimalai's playing with the balls. The *cantam* of all those verses also creates an atmosphere that suggests Vimalai's play. To quote one verse here will suffice.

"mālai yuṭka ranta pantu vantu kaitta lattavām
ēla nāṟi ruṅku ḻaṟpu ṟatta vāṇmu kattavām
nūliṉērnu cuppu nōva vucci mālai yuḷḷavām
mēle ḻunta mīni latta virala kaiya vākumē."[1]

"The ball that had hidden in her garland comes back to her hand, the ball that was caught in her tresses falls on her face, the ball she throws high in the sky comes back into her garland, the ball that had soared to the heavens comes back to her hand".

It is clear, therefore, that the author generally employs the *Eḻu Cīr Viruttam* to deal with or describe the playing of games.

IX (c)

The comrades of Cīvakaṉ congratulating him on his marriage with Vimalai,[2] Cīvakaṉ singing a song in Curamañcari's house and the episode where the ladies attracted by his music[3] run to him are dealt with in *Eḻu Cīr Viruttams.* The *Cantam* of the verses suggest both the singing and the haste of the ladies. The author has used the same type of verse for the description of the lands of *Aintiṇai,*[4] the journey of Cīvakaṉ and his comrades to *Vitayanāṭu*[5] and the description of Cīvakaṉ's army.[6]

1. **Cīvakacintāmaṇi, s. 1954**
2. **Ibid ss. 1995—98**
3. **Ibid ss. 2036—39**
4. **Ibid ss. 2102—5**
5. **Ibid ss. 2107—11**
6. **Ibid ss. 2154—58**

X

The *Eṇ Cīr Viruttams* or the eight feet stanzas are only a few in number (sixteen). The profound sorrow of the court ladies at the death of Caccantaṉ is couched in the *Eṇ Cīr Viruttams.*[1]

"Kaiyār vaḷaikaḷ puṭaitti raṅkuvār
 katirmulai mēlā ramparin talaṟuvār
neyyār karuṅkuḻal mēṉmālai cinti
 nilattiṭuvār niṉṟu tiruvil vīcum
maiyār kaṭippiṉai yumvār kuḻaiyum
 kaḻaintiṭuvār kaiyāl vayiṟa tukkuvār
aiyāvō veṉṟaḻuvār vēntaṉ ceyta
 koṭumai koṭiteṉ pārkōl vaḷaiyiṉār."[2]

"The ladies because of their intense grief, break the bangles which they wear on their wrists; they rend the garlands on their breasts and raise a cry of woe; they remove their ear-rings and strike their bellies crying, "O, our Lord! Kaṭṭiyaṅkāraṉ has done a most atrocious deed!".

The dragging effect of the long line of eight feet punctuated with long vowels suggets deep sorrow.

The men are amazed at the enchanting beauty of Anaṅkamālai, the dancer, and are consumed with passion for her.[3] Their hearts are melting because of her bewitching charm. This is described in *Eṇ Cīr Viruttams* which show the author's artistic skill in using appropriate verses to describe particular feelings. Cīvakaṉ praising Curamañcari's beauty and being overwhelmed with love for her,[4] and the pleasure which Cīvakaṉ's comrades enjoy with the celestial maidens, in Heaven, when they become *Tēvās* as a result of their penance[5] has also been narrated verv skillfully in *Eṇ Cīr Viruttam*, the very style of which expresses the sense of extreme pleasure.

1. Cīvakacintāmaṇi, ss. 290—296
2. Ibid s. 295
3. Ibid ss. 680—82
4. Ibid ss. 2065—66
5. Ibid ss. 3136—38

XI

Stanzas of *Vañcitturai* are employed to describe Kāntarvatattai going to the ship at sea with Cīttattan, taking the wealth and the army presented by her father Kaluḷavēkan. They are also used to narrate the story of Cītattan's ship[1] which was restored to him by Taran. *Vañcitturai* is a two feet verse of four lines.

"Kuraḷaṭi nāṉmaiyir....................
tanivarin ,
turaiyena moḷipa tuṇinticinōrē."[2]

"Veñcina vekuḷiyir
kuñcara muḷaṅkalin
mañcutam vayiraḷin
tañcini rukuttavē."[3]

This verse of *Vañcitturai* describes the army of elephants which was sent with Kāntarvatattai.

"The trumpeting, of the angry elephants, frightens the cloud so greatly that it pours down its water". This is the substance of this verse.

XII

There is a solitary verse of *Āciriyatturai* in Ilakkaṇaiyār Ilampakam, describing the beauty of Ilakkaṇai.

Āciriyatturai is a verse of four lines, the penultimate line of which should have a less number of feet than the rest of the lines; alternatively the intermediary lines should have a less number of feet than the first and the last lines.

"Kaṭaiyataṉ ayalaṭi kaṭaitapu naṭaiyavum
naṭuvaṭi maṭakkāy nāṉkaṭi yāki
iṭaiyaṭi kurainavum akavar ruraiyē."[4]

1. Cīvakacintāmaṇi, ss. 565—80
2. Yāpparuṅkalam, Ceyyuḷiyal Cūtram, 38
3. Cīvakacintāmaṇi, s. 570
4. Yāpparuṅkalam, Ceyyuḷiyal Cūtram, 23

Cīvakaṉ admires the beauty of Ilakkaṇai's eyes thus: "Oh, *Nīlam*, the Black Flower, although you do penance, by standing in the sea, so that you may become as beautiful as the eyes of Ilakkaṇai, yet your beauty is not equal to hers. May you live long! You are smiling despite your defeat. Perhaps You are cheerful because you live in a place where drunkards, who are indifferent to whatever happens to them reside".

This interesting description of the beauty of Ilakkaṇai's eyes is exquisitely expressed in the following *Āciriyattuṟai* verse.

"Niṟaiyōta nīrniṉṟu nīṭavamē
ceyyiṉum vāḻi nīḷam
aṟaiyō arivai varineṭuṅkaṇ
okkilaiyāl vāḻinīlam
kaṇṇovvā yēṉuṅ kaḷittu
nakutiniṉ
vaṇṇam ituvō matuvuṇpār
cēriyaiyō vāḻi nīlam."[1]

XIII

There is another form of *Kali Viruttam* which is slightly different from the rest. It has one more line in addition to its traditional four lines. We may call it "*ōraṭi mikkuvanta Kali Viruttam.*" The commentator Nacciṉārkkiṉiyar calls it "*Orōvōraṭi mikku vēṟu paṭa vanta Koccaka orupōku*". There are two such stanzas in Ilakkaṇaiyar Ilampakam[2] which describe the beauty of Vīṇāpāti, the lady companion of Kāntarvatattai. She is an eunuch (*pēṭi*).

"Vēyē tiraṇmeṉtōḷ villē kaṭumpuruvam
vāyē vaḷarpavaḷa māntaḷirē māmēṉi
nōyē mulaicumappa teṉṟārk karukiruntār
ēyē yevaḷorutti pēṭiyo veṇṟār
erimaṇippūṇ mēkalaiyāḷ pēṭiyō veṉṟār."[3]

1. Cīvakacintāmaṇi, s. 2514
2. Ibid ss. 2537—38
3. Ibid s. 652

Those who see Vīṇāpati admire her beauty saying, "Her shoulders are as slender as bamboos, her eye brows are arched like bows; her mouth is the colour of coral; her complexion is as smooth as a mango leaf. Perhaps she has no breasts because the weight of them would pain her. The others nearby who hear these words of praise ask, "Is she an eunuch"? This is the substance expressed in the above verse.

XIV

Thus Cīvakacintāmaṇi is an outstanding work which distinguishes itself by virtue of the various kinds of *Viruttam* verses which are aptly used to express various feelings, moods, sentiments etc. The form of the verse is changed in accordance with the change of the thought or mood. The author does not employ the same form of verse continually. Even where he uses several verses of the same form, we find different *cantams* (notes) in them. No wonder, therefore, that the form of the epic has been an exquisite for model for poets of the succeeding ages.

12

The Social Life, Customs and Manners as Revealed in Cintāmaṇi

I

Any literature reflects the age in which it is written and therefore Cintāmaṇi describes the life of the people of his times. It is believed that the author, Tiruttakkatēvar, belonged to the Cōḷā country. The commentator Nacciṉārkkiṉiyar, in his commentary on the stanza No. 3143, interprets the words '*Munnīr valampuri*' metaphorically to mean that Tiruttakkatēvar was born in the Cōḷā family. The literal meaning of the words is 'the *Valampuri* conch is born in the ocean.' The commentator feels that the *Valampuri* represents the author who was born in *Cōḻakulam* which is represented by the ocean. As already stated, Tiruttakkatēvar must have lived between the end of 9th century and the beginning of 10th century. He must have portrayed the customs and manners of his society though he must have idealised them to a certain extent. Hence we may conclude that this epic reflects the life of his age. Although the names of the country, city, characters etc., are derived from Sanskrit, the epic really portrays the life of the Tamil country.

The life of the country Ēmāṅkatanāṭu that he describes must be typical of the life of the Tamil country or *Cōḻanāṭu*. His description of the life of Irācamāpuram city must be that of his native

city. However we must take into account the fact that the poet is idealising, but any exaggeration is built on the frame work of his extensive knowledge of his own country.

II. VILLAGE LIFE

(a) *Nāṭu*

When there is plentiful rain to irrigate the fields the peasants are filled with joy. They hail the water, which fills the rivers and streams, with shouts of joy, and beating of drums.[1] If there are breaches in the banks of the river, the people will be notified by the beat of the drum and they will rush to the spot and will work together to repair the banks.[2]

The chief occupation of the countryside is farming.[3] The wives of the peasants encourage their husbands to work untiringly in the fields by serving liquor to them with their own hands.[4]

Oxen and buffaloes are used to plough the land.[5] The work of replanting the seedlings (*nāṟṟu*) is done by the women folk.[6] Sugar is also manufactured by the peasants.[7] As a result of peasants' untiring work, food is produced in abundance. The peasants help others, such as *porunars* (musicians) by liberally giving them grain. The surplus articles[8] are sent by carts to be sold in different parts of the country. A number of loaded carts are to be seen on the roads. Each cart carries a different commodity such as sugar, flowers or coconuts. Carts carrying imported goods are also much in evidence.[9] Because of this trade the peasants are enriched and live a very happy life. This could apply to any year of plenty in the land of the Tamils.

1. Cīvakacintāmaṇi, s. 42
2. Ibid s. 40
3. Ibid s. 44
4. Ibid s. 50
5. Ibid s. 44
6. Ibid s. 45
7. Ibid s. 60
8. Ibid s. 61
9. Ibid ss 61—63

(b) *People*

As every inhabitant of the village possesses enough wealth and even has some to spare, happiness reigns supreme in the land. Everyone leads a virtuous life. Only when people lack the facilities of life, they are tempted to go astray. Since the people of *Ēmāṅkata-nāṭu* have the necessities of life in abundance they all lead a righteous life. Everyone in the country has the liberty to do anything, that they like if they do not break the law or disregard the moral code. They have freedom to live as they like, whether they choose a spiritual or a worldly life. It is a land where the people enjoy human rights to the fullest extent. The country is filled with so much happiness that the poet wonders whether Heaven itself has come down to earth.[1] All these facts may not be literally true even though the Tamil Country was enjoying peace and plenty under the later Imperial Cōḷās.

III THE CITY.

(a) *City Life*

City life is equally happy if not more so. The city is surrounded by beautiful groves full of sweet smelling flowers which always attract the attention of the passers-by.[2] There are also several ponds in the city where people take their bath.[3] This ideal must have inspired the later Cōḷās when they were building their cities.

(b) *Three Divisions of the City*

The city is surrounded by a strong wall made of rock. There is a deep moat around the wall. Adjacent to the wall there are stables of elephants and also the arena where elephant fights take place.[4] The city is divided into three divisions *Kaṭai Nakar* (the outer city or suburban city) *Iṭai Nakar* (the middle city), and *Uḷnakar* (the inner city). The way in which the old towns were built suggests that the architects had followed this type of division.

1. Civakacintāmaṇi, s. 77
2. Ibid s. 79
3. Ibid s. 80
4. Ibid ss. 81—82

(b) (i) *Kaṭai Nakar*

In the suburban city or *Kaṭai Nakar* there are the houses for the artisans, who adorn the tusks of elephants. The buildings where the chariots are kept and the places where horse-riding, sword fighting and archery are practised are also in the *Kaṭai Nakar.*[1]

(b) (ii) *Iṭai Nakar*

The streets of the middle city or *Iṭai Nakar* are redolent with red and gold scented powders mixed with sandalwood paste and rose water. They are sprayed by young girls who use special hand pumps. The powders thus sprayed in the streets[2] appear as beautiful as a rainbow. Towering buildings of great artistic beauty adorn the *Iṭai Nakar*. The poet says that the buildings are made of gold.[3] This is certainly an exaggeration. The houses in the Tamil land were made of bricks artistically dressed with lime and painted. Perhaps there were houses which looked like gold, because they had been painted that colour. Cuntara Cōḷā is known as *Poṉ-māḷikai-t-tuñciya-tēvar*, the king who died in the gold palace.[4]

The citizens endowed with abundant wealth lead a life of supreme happiness. They are steeped in sensous pleasure.[5] Since the city abounds in wealth, it attracts people of all sorts. It is a cosmopolitan city where people of different nationalities live and where eighteen different languages can be heard.[6] This suggests the wide contact which the Imperial Cōḷā cities had with the outside world.

(b) (iii) *Defensive Weapons*

On the strong walls of the city there are various machines used to defend the country. They are the *Nūṟṟuvaraikolli* which is capable of killing hundred persons at a time, the *Nūkkiyeṟipoṟi*

1. Cīvakacintāmaṇi, ss.
2. Ibid s. 86
3. Ibid s. 87
4. The Cōḷās, K. A. Ni'akanta Sastri, 2nd Edn. (1955) p. 156
5. Cīvakacintāmaṇi, s. 90
6. Ibid s. 93

which will push away the enemies and strike them, *Pēypoṟi*, *Kaḷiṟ-ṟuppoṟi* and *Pāmpuppoṟi* which are in the shape of a ghost, an elephant and a serpent respectively, *Caṅkilippoṟi* which will automatically bind the enemies as they approach the wall, *Pulippoṟi*, the machine in the shape of a tiger, *Viṟpoṟi*, the machine in the shape of a bow, and *Kutiraippoṟi*, the machine in the shape of a horse. There are also *Toṭarvāḷ* that will follow the enemy and pierce them, *Kaṟpoṟi* that will throw stones, *Tīppoṟi* that will emit fire, *Neṟukku-maram* which will kill the enemies by wrenching off their heads, *Cempuruku* that will pour out melted copper, *Vempuruku* that will throw out iron balls, machines which will pour boiling ghee, others which will shoot arrows automatically, machines made of iron in the shape of a pig, a cobra, a monkey and a goat and *nuṇṇūl*, a thread-like device which chops off the hand that touches it. This list of machines gives an idea of the mechanical weapons which were used for defence in olden time.[1] The city of Maturai of Ilaṅko's time was also similarly fortified.[2] There is however, no other evidence of this kind of mechanical warfare. But that forts and fortifications played an important part in the warfare of Tamil Land is proved by inscriptions.

(c) (i) *Uḷ Nagar*

In the inner city or *Uḷnagar* there is a colony where the courtesans live. Their houses are beautiful as they are adorned with garlands and perfumed with sandal wood and *Kuṅkumam* pastes. Erotic pictures adorn the walls of their houses. Soft beds with flowers spread on them are lying conspicious inside them.[3] The courtesans send such of their beautiful companions who are adepts in the art of tempting, to entice the men. Their charges will range from one gold piece to one thousand and eight *Kaḻañcus* of gold. Their abode will always be filled with the sweet music of the *yāḻ*, the *kuḻal*, the *muḻavu* and with beautiful singing.[4] The practice of prostitution was nothing new in the Tamil land. The harem had

1. Civakacintāmaṇi, ss. 101—104
2. Cilappatikāram, Aṭaikkalakkātai - Lines 207—217
3. Civakacintāmaṇi, s. 1081
4. Ibid ss. 107, 110

by this time, assumed an importance[1] which it did not have in earlier literature. Therefore, the glorification of sexual life became a symbol of civilization which is reflected in Cintāmaṇi.

(c) (ii) *Bazaar Street*

The bazaar is in *Uḷnakar*. The shops there are kept clean and neat. They are full of sandalwood and *akil* wood smoke. Before the shops are opened in the morning the shopkeepers offer prayers and flowers to God and sprinkle white mustard seeds on the ground (*aiyavi*).[2] Immediately after the prayer they open their shops. The jewellers take out various valuable jewels and gems from their chests and place them in heaps.[3] The poet says, that the merchants do not pick up the jewels or the gems that accidentally fall down. This must be an exaggeration.[4] However, It is indicative of their wealth. The bazaar street is always thickly crowded. The crowd is compared to the bees swarming on the honey-comb. This must have been true of the bazaars of the Cōḷā capital.

The citizens deem the entertainment of guests to be a great virtue. They are very anxious that not a day should pass without guests being entertained in their house. However guests are not often available in their city, since everyone has a comfortable life. No one is anxious to be another's guest. Therefore, the citizens stand outside their houses and invite passers-by to be their guests; they tempt them with a list of delicious food and they also offer valuable ornaments as presents if they will honour them by being their guests.[5] This is certainly an exaggeration and cannot be considered as a fact, but it certainly shows the spirit of hospitality which the Tamils of those times admired. The description given here is the Tamilian ideal.

1. "Vēḷampuku maṭavīr kaṭaitiṟamiṉ"
—Kaliṅkattupparaṇi, Kaṭai Tiṟappu, s. 40
2. Cīvakacintāmaṇi, s. 113
3. Ibid s. 114
4. Ibid s. 115
5. Ibid s. 122

(c) (iii) *The Royal Palace*

The king's palace in the city is surrounded by a high wall. A deep moat, which is full of crocodiles, surrounds it. The water in this moat is drawn, from the bigger moat which surrounds the city wall, through an underground canal which is called *Curuṅkai or Karanṭupatai.*[1]

Close to the palace there is a grove in which there is a beautiful mansion, called *Paḷḷimāṭam*, where the king lives. It is a well-furnished house adorned with beautiful statues which exite erotic emotions.[2]

Within the palace there is a theatre for dance recitals and a temple of God. In the theatre there are continuous dance performances. In the temple, ladies called *Kāvaṉmakaḷir*, can be seen at their devotions. They are the wives of enemy kings, who have been brought to the palace and forced to serve in the temple.[3] The palace is filled with the pleasing sound of dancing, the melodious music of maidens, the sound of *muracu* (a big drum) and *Yāḻ* music. The environment of the palace is so beautiful that it brings pleasure and happiness to the Royal Family.[4] This must have been true of the palace of Rāja Rāja and Rājēndra.

IV CASTE SYSTEM.

Cintāmaṇi bears evidence that the caste system was in vogue in that age. When Nantakōṉ offers to give his daughter, Kōvintai, in marriage to Cīvakaṉ, he considers that since he is of royal blood he should not marry a girl belonging to an inferior caste.[5] Accordingly he gives Kōvintai to Patumukan who belongs to the merchant (*vaṇikar*) caste. In the *Yāḻ* competition the kings and princes compete with Kāntarvatattai first and they are all defeated.[6] Next the *antaṇars* compete and fail. Lastly, the *vaṇikars*

1. Cīvakacintāmaṇi, ss. 142—43
2. Ibid ss. 145—46
3. Ibid s. 154
4. Ibid s. 156
5. Ibid s. 483
6. Ibid ss. 662—63

participate in the competition and they are also defeated. These instances show that the caste system was prevalent when the epic was written. As may be seen from a study of the marriages contracted by Cīvakaṉ, the system allowed a man to marry into the caste immediately below his own.

V MARRIAGE

(a) *Swayamvara*

It was not unusual to select a bridegroom by holding a tournament but for such competitions, the king's permission had to be obtained. Cītattaṉ meets the king in person and obtains his permission to hold the *Yāḻ* competition.[1] Cīvakaṉ wins the hand of Kāntarvatattai in the *Yāḻ* competition and Ilakkaṇai in the shooting competition. This is only a poetical convention and not a reflection of any historical fact about the age of the Cōḻās.

(b) *Love Marriage*

Love marriages appear to be common in Cintāmaṇi. The lovers meet first and the their wishes are communicated to the parents who negotiate with each other and celebrate the marraige. This is the case with almost all Cīvakaṉ's marriages. The custom of writing love letters was also in vogue. Cīvakaṉ sends his love letter to Kuṇamālai through a parrot. He writes : "This is the letter written to Kuṇamālai. Great was my relief to see the parrot that you sent with your message of love. You also be cheerful. I solemnly declare that I will not fail to marry you and give the huge sum of money and the villages which your parents demand".[2] Kāntarvatattai also sends her love letter to Cīvakaṉ through his comrades.[3] Even in Tiruttakkatēvar's days this kind of marriage was rare. The old conceptions of *Kaḷavu* and *Kaṟpu* were often used in Tamil poetry of that time. We, therefore, cannot presume that such marriages were common in the Cōḻā kingdom.

1. Cīvakacintāmaṇi, s. 588
2. Ibid ss. 1041—42
3. Ibid s. 1767

(c) *Faith in Astrology*

The people believe in astrology. The parents consult astrologers when a child is born to them or when there is a marriage proposal for their children. When Kuṇamālai's parents decide to marry her to Cīvakaṉ they consult their astrologer to find out whether the stars of both Cīvakaṉ and Kuṇamālai are compatible. They are greatly relieved when the astrologer replies in the affirmative.[1] Taṉapaṭi also consults his astrologer about his daughter Patumai's marriage with Cīvakaṉ.[2] When Kēmacari is born the astrologer predicts the kind of man who will be her husband.[3] The astrologer of the king Kōvintan fixes seven days that are auspicious for the marriage celebration of Ilakkaṇai with Cīvakaṉ.[4]

The ladies try to foresee whether their heart's desire will be fulfilled by way *Kūṭal Iḻaittal*. The lady shuts her eyes and draw a circle on the floor. If both ends exactly meet she is convinced that her desire will be fulfilled. If the two ends do not meet unfulfilment is denoted. There is also another interpretation of *Kūṭal Iḻaittal*. A circle is drawn on the floor. Inside the circle a number of small circles are also drawn. The small circles are counted. If the total ends in an even number, it is a sign that the hearts' desire will be fulfilled. If it ends in an odd number it presages failure.[5] Kuṇamālai, who is very anxious to know whether her love for Cīvakaṉ will be fulfilled, tries *Kūṭal Iḻaittal*.[6]

(d) *Dowry*

We learn from Cintāmaṇi that the dowry system was prevalent at that time from the following instance :

1. Cīvakacintāmaṇi, s. 1062
2. Ibid s. 1344
3. Ibid s. 1451
4. Ibid s. 2386
5. Dr. U. V. Saminatha Aiyar's foot note to the stanza 187 of Kuṇamālaiyār Ilampakam.
6. Cīvakacintāmaṇi, s. 1037

When Kupēramittiran, gives his daughter in marriage to Cīvakan, he presents him with 700 young maidens, seven hundred ladies who are adorned with countless jewels, one crore of gold pieces and five villages.[1]

(e) *Ceremonies*

Marriage could take place only with the consent of the respective parents. When Kupēramittiran comes to know of his daughter Kuṇamālai's love for Cīvakan, he decides to marry her to him. He, therefore, deputes four learned persons who are able speakers and writers of poems to get the consent of Cīvakan's parents. Accordingly they go to Kantukkaṭan, Cīvakan's father who extends a cordial welcome to them offering betel leaves placed in a plate made of gems. They acquaint him of their mission, and Kantukkaṭan readily gives his consent to the marriage.[2] From this we may infer that it was the custom to depute four learned and good men to negotiate marriages and that such envoys would be welcomed by the parents with an offering of betel leaves. The number of men who were sent may not be particularly important when we consider the modern custom.

The descriptions of the ceremonies performed at the marriages of Cīvakan with Patumai and Ilakkaṇai are typical of traditional marriage ceremonies.

Astrologers fix an auspicious day for the marriage of Patumai with Cīvakan. On that day virtuous women bless the couple and perform the *Kāppukkaṭṭal* ceremony, i.e, the ceremony of tying a sacred thread on the wrists of the couple to protect them from evil influences. Cīvakan is bathed with sacred water brought from a distant place on the back of an elephant and is attractively clothed and adorned. Patumai also is dressed and adorned. The marriage is then performed.[3]

1. Cīvakacintāmaṇi, s. 1064
2. Ibid ss. 1053—57
3. Ibid s. 1343—46

Ilakkaṇai's marriage ceremonies are more elaborate. Since it is a princess's marriage the whole city takes part in the celebration. The ceremonies last for seven days which have been fixed by the astrologer.[1] The citizens are informed of the marriage celebration by the beating of *muracu* which is carried by an elephant through the city.[2] The citizens put on their best clothes and ornaments for those seven days.[3] They eat only rice mixed with milk (*pālamirtu*) on those days.[4] Each house is decorated with banana trees, with branches of arecanut trees and garlands, and perfumed with akilwood smoke. Performances of *yāḻ* music, vocal music and dance are held everywhere.[5] The citizens lead a rigidly chaste life for those seven days.[6] On the seventh day the marriage takes place. The sound of the conch and the music of the *yāḷ*, the *kuḻal*, the *taṇṇumai* and the *muḻā* fills the air.[7] The young ladies daub the floor with scented paste and spread flowers over it.[8] *Kōlam* (beautiful artistic designs on the ground) is drawn with scented powder at the place where the ladies of the royal family will sit.[9] Gold coins, valuable gems, gold and pearls are heaped there. The lamp which is made of gems, is lighted. Incense permeates the air. 1008 persons wave with fans (*kavari*).[10] At the auspicious time Cīvakaṉ occupies his seat. The barber prepares for the *Mayirviṉai* ceremony. The *Mayirviṉai* ceremony is done to beautify the eye-brows of the bride and bridegroom by slightly shaving them.[11] The barber offers prayers by putting grass (*Aruku*) and rice grains on the blade which is made of gold. He chants a *mantiram*. The *mayiri-viṉai* ceremony for Cīvakaṉ is peformed to the accompaniment of music from various musical instruments, the sound of the conch, and shouts of greetings.[12] Afterwards it is performed for Ilakkaṇai.

1. Cīvakacintāmaṇi. s. 2392
2. Ibid s. 2388
3. Ibid s 2389
4. Ibid s. 2390
5. Ibid s. 2391
6. Ibid s. 2392
7. Ibid s. 2393
8. Ibid s. 2394
9. Ibid s' 2409
10. Ibid s. 2410
11. Ibid s. 2413 & 2495
12. Ibid s. 2411

Cīvakaṉ is bathed with the sacred water and is dressed and adorned with ornaments. In modern times the shaving ceremony is done only for the bridegroom. According to the traditional custom his feet are washed with water mixed with *aruku* grass and rice grains—both combined are called *accutam*. *Aṭṭamaṅkalam* composed of double *ceṅkayal* (double fish), mirror, flag, *muracu* (drum), *tōṭṭi* (goad) and double *kumpam* (double pot),[1] which are believed to be auspicious articles, are offered to him.[2] Ilakkaṇai is also bathed with the sacred water and is dressed and decked with beautiful ornaments. She is then brought to the marriage *pantal* which is tastefully decorated.[3] The *Antaṇars*, (brahmins) spread white sand and long dried grasses called *taruppai* on the small platform which has been specially built. Four small cups (*akal*), one with cow's ghee, one with incense and the other two with water, are placed there.[4] The gold pot filled with fried paddy or *neṟpori*, *ammi* and the knotted *taruppai* grass are also placed there. Lines are drawn on the sand in accordance with tradition and sacred weeds (*camitai*) are placed there.[5] Next the sacred fire is lit with the weeds on to which ghee is ladled with the *taruppai* grass.[6] With the happy sound of the conch, the *muḻavu*, the *muracu* and with the loud greetings of the kings who are present, Cīvakaṉ receives the sacred water in his palm. Perhaps the pouring of water is a symbol of giving and receiving it is a symbol of his declaration of acceptance of Illakkaṇai as his wife.[7] Cīvakaṉ catches hold of Ilakkaṇai's left hand, this is *pāṇigrahaṇa*. He walks round the sacred fire and this is *sapta pati*. [8]Again according to the tradition, the star of *Aruntati* in the sky is shown to Ilakkaṇai by Cīvakaṉ and their feet are washed with cow's milk. Milk rice on a plate is held before him but he simply looks at it and does not partake of it, probably because it is customary for the couple to fast until the ceremonies are over. He retires and sits with Ilakkaṇai.[9]

1. Cīvakacintāmaṇi, s. 2481
2. Ibid s. 2428
3. Ibid s. 2455
4. Ibid s. 2463
5. Ibid s. 2464
6. Ibid s. 2465
7. Ibid s. 2467
8. Ibid s. 2468
9. Ibid s. 2469

These descriptions give us an idea of the royal marriage ceremonies that were customary in that age.

VI OTHER CUSTOMS

(a) *Education*

It was customary for the parents to make presents to the teacher on the day on which their children started their education. Cīvakaṉ's adopted parents give a *kuruṇi* (a denomination of a large amount) of gold, one of gems, one of pearls and one of gold coins to Accaṇanti Āciriyar. In addition to this great wealth they give *Piṟapparici* (baskets of rice) according to the custom.[1] Cīvakaṉ writes on leaves of gold or *poṉṉōlai* with the stylus which is also made of gold. Perhaps rich people used to write on *poṉṉōlai.* Ordinarily palm leaves must have been used.

(b) *Music and Other Arts*

Besides being literate, people studied arts such as music archery etc.[2] The epic bears ample testimony to the fact that the fine-arts such as vocal music, instrumental music of *yāḻ kuḻal, muracu, taṇṇumai, muḻā* and also dancing, painting, and sculpture flourished in that age. Kāntarvatattai's *yāḻ* competition, the music played on the occasion of Ilakkanai's marriage[3], the dance performances of Anaṅkamālai and Tēcikappāvai, Cīvakaṉ's portrait of Kuṇamalai, the sculptures adorning the *Paḷḷimāṭam* in the grove near to the palace of Caccantaṉ reflect a high standard of attainment in various arts. One has to bear in mind the elaborate arrangements made for music and dance in the temples by Rāja Rāja and other kings. The temples, such as the Great Temple had not only beautiful sculptures but also beautiful paintings which have been recently discovered.

1. Cīvakacintāmaṇi, s. 369
2. Ibid s. 370
3. Ibid s. 2467

VI (c)

In those days there was a custom of offering a perpetually burning lamp (*Nantā viḷakku*) to God, and an endowment for this purpose was instituted. Cīvakaṉ, after marrying Ilakkaṇai goes to the temple of Arukaṉ and donates a hundred villages the revenue of which was to be used to keep the lamp in the temple burning perpetually.[1]

The inscriptions of the days of the Imperial Cōḻās bear testimony to a similar custom. For example, an inscription on the walls of the central shrine in the temple of *Vīraṭṭāṉēsvara* in the village of Kaṇṭiyūr dated in the 10th of the year of the reign of the Cōḻā king Parakēcarivarmaṉ registers the gift of ninety-six sheep by a resident of *pāmpuṇi-kūṟṟam* to keep a lamp burning in front of the god Makātēvā.[2]

VI (d)

There were water huts (*Taṇṇīrpantal*) on the road side for the use of the passers-by. These water huts were erected during the hot season of the year. The Cintāmaṇi mentions that such water huts have water mixed with the juice of three kinds of fruits, namely *kaṭu*, *nelli*, *tāṉṟi*.[3] The Cōḻā inscriptions mention similar water huts. An inscription dated 29th regnal year of Rāja Rāja I (A. D. 1014) speaks of the *Taṇṇīrpantal* erected by Kaṇṇaṉārūraṉ on the road side in the village of *Caturvētimaṅkalam*. It also mentions the remuneration paid to those who rendered service at the *Taṇṇīrpantal*.[4]

VI (e)

If by force of circumstances an act of sin was committed, expiation was made by making a special offering to God by donating liberally to charities and by doing such other benevolent deeds.

1. Cīvakacintāmaṇi, s. 2564
2. South Indian Temple Inscriptions, Vol. III, Part II, 1957 Edition, p. 1295.
3. Cīvakacintāmaṇi, s. 75
4. S. I. I. Volume III, Part I, p. 7

Cīvakaṉ made an image of Arukaṉ with gold and held a festival. He also gave away wealth liberally to the poor. He did this as an act of expiation for his sinful deed of killing many of the kings who attacked him at the time when he defeated Kāntarvatattai in the *yāḻ* competition.[1]

(f) *Hobbies and Games*

1. *Women*

The story of the dispute between Kuṇamālai and Curamañcari shows that one of the hobbies which young ladies were interested in was that of preparing scented powder. Young girls mainly played with balls. The description of Vimalai playing with her ball is a good instance.

The ladies were also interested in diving, swimming and in playing water games such as pumping coloured water at each other with the *Civiṟi* (Pump).

The ladies also like to play on a swing (*ūcalāṭutal*). *Kaḻaṅkāṭal* was one of the ancient popular games for ladies.

The other hobbies in which ladies spend their time are plucking flowers and tying them into garlands, shouting at the mountains and enjoying the echo of their own voice, diving into the mountain streams and celebrating mock-marriages of their dolls.[2]

2. *Men and Women*

The eight wives of Cīvakaṉ playing water-games with him, (*nīrviḷaiyāṭṭaṇi*) reveal the pleasure that the ladies found in such games.

In the water, the wives play at mock fighting. Kāntarvatattai takes the role of Kaṭṭiyaṅkāraṉ and the other wives pretend to be the king's warriors. They fight each other using their garlands as

1. Cīvakacintāmaṇi, s. 820
2. Ibid ss. 1319—20

swords, the chains of *Catankai* as the *Cakkaram* (wheel), the garlands from their head as arrows and big garlands as staffs.[1] Kāntarvatattai pumps water at the other wives with the *civiri*. They dive deep into the water to escape from her attack.[2] Since they are unable to remain under the water for long they come out and climb upon the building and dive into the water from there.[3] Kāntarvatattai attacks them with her head garland. They are frightened.[4] She pumps the water at them with her *civiri* and the other wives are unable to withstand her attack. They run to Cīvakan and surrender to him. Thereupon Cīvakan takes his *civiri* and attacks Kāntarvatattai.[5] Finally the wives join together and attack Cīvakan with garlands and scented powders. He pumps water at them with his *civiri* so forcibly that they run way.[6]

This description portrays the kind of gâmes that are usually played in the water especially those played by the queen and kings. They thus enact dramas in their games.

(3) *Men*

The men take interest, chiefly, in militant games such as sword fighting, archery etc,. At *Kaṭainakar* there are places intended for practising sword fighting and archery.[7] Vicayan's attempt to shoot at a mango fruit on the trees, and Cīvakan's feat of shooting at it[8] reveals the popularity of archery. That the men also used to play at fighting in the water is understood from Kaṭṭiyaṅkāran's words to the kings when he is instigating them to attack Cīvakan. He says to them, "Do not wonder amongst yourselves as to who will be entitled to claim Kāntarvatattai after Cīvakan is defeated. We will compete with *civiris* in the water. Whoever is victorious in the game will have her."[9] Contests such as shooting at a moving pig were

1. Cīvakacintāmaṇi, ss. 2655—56
2. Ibid s. 2657
3. Ibid s. 2658
4. Ibid si 2659
5. Ibid s. 2660
6. Ibid s. 2661
7. Ibid s. 84
8. Ibid s. 1640—41
9. Ibid s. 745

common in ancient times. We read of similar contests in the Makāpāratam. We can presume that archery was very popular when Tiruttakkatēvar lived.

(g) *Ornaments*

Different kinds of ornaments are worn by the people. The Chief ornaments worn by men are *kaṭakam*,[1] (a ring worn on the upper arm and *kuḷai*[2] (ear-rings) *āram*[3] (pearl garlands) etc. The ornaments of ladies are *makarakuṇṭalam*, *tōṭu*,[4] *poṉṉōlai* (ear-rings) *kaṭippu* (another kind of ear-ring),[5] *maṇimakaram* (an ornament worn on the upper arm), *muttu vaṭam* (a pearl garland)[6] *kuṟaṅkuceṟi* (ornament worn round the thigh)[7] *kiṇkiṇi*, *pāṭakam*, *cilampu* (ornaments of the feet)[8] *mōtiram* (finger rings)[9] *poṉmālai* (gold garland)[10] *mēkalai* (the hip girdle)[11] and *veḷvaḷai* (bangles made of shells).[12] The omission of the nose screw is also significant. It shows they were not then in use.

The feet, palms, mouth, forehead, tongue and nails of the ladies used to be painted with the scented red paste called *alattakam*. Ilakkaṇai's body is painted thus when she is dressed and adorned for her marriage.[13] The ladies smear their breasts with *kuṅkumac-cāntu*[14] which is another kind of scented red paste and the men use sandalwood paste.[15]

1. Cīvakacintāmaṇi, s. 258
2. Ibid s. 2425
3. Ibid s. 2424
4. Ibid s. 168
5. Ibid s. 2440
6. Ibid s. 170
7. Ibid s. 174
8. Ibid s. 177
9. Ibid s. 178
10. Ibid s. 349
11. Ibid s. 67
12. Ibid s. 2441
13. Ibid s. 2446
14. Ibid s. 667
15. Ibid s. 116

The husband used to paint his wife's breasts artistically with Kuṅkumaccāntu. Cīvakaṉ paints Ilakkaṇai's breasts.[1]

The ornaments mentioned must have been common in the age of Tiruttakkatēvar.

(h) *Dress*

Dresses made of cotton (*pañcu*)[2] silk (*tukil*)[3] and rat hair (*urōmappaṭṭu*)[4] are used by the people. The dress that is worn by the warriors is called *vaṭṭuṭai*.[5] It hangs a little below the knee. These descriptions must be true of the age of Tiruttakkatēvar.

(i) *Food*

Their food consists of rice, ghee, vegetables cooked in ghee and curd.[6] Rice cooked with milk (*pālamirtaṉ*) is considered to be tasty food.[7] Soon after eating, it is usual to chew betel-nut, with five kinds of sweet smelling spices such as *takkōlam* (cubeb), *ilavaṅkam* (cloves) etc., which the author calls *mukavācam*.[8] That the men used to consume intoxicating drinks is evident from the description of the village. The peasant women give liquor to their husbands to enthuse them to work better.[9] It is also evident from the preachings of Cīvakaṉ when he disuades the hunter from taking meat, liquor etc.[10] The food habits of the Jains and others who lived at that time may be said to be reflected in Cintāmaṇi

(j) 1. *Certain Peculiar Customs*

The epic reveals certain peculiar customs. For the first few days of a baby's life a medicine is given which is prepared at home by the women.

1.	Cīvakacintāmaṇi,	s. 2479
2.	Ibid	s. 843
3.	Ibid	s. 2663
4.	Ibid	s. 2425
5	Ibid	s. 468
6.	Ibid	s. 122
7.	Ibid	s. 2033
8.	Ibid	s. 2026
9.	Ibid	s. 50
10.	Ibid	s. 1234

The medicine is prepared thus. *Tarai* juice, sugar and ghee should be put in gruel and should be well compounded by rubbing it with a gold piece. The mixture should be given to the baby for a certain number of days. Following it, another medicine which is prepared by mixing *ativiṭayam* and *tippili* in honey should be given. To make the baby's mouth and eyes look bigger and more attractive, the mother will daily broaden the eyes with her finger nail, and to make the nose prominent she will suck the baby's uvula daily.[1]

(j) 2

To clean their teeth the people use a powder prepared at home by burning *kaṭukkāy* and powdering it.[2]

(j) 3

For their meditations the ladies used to clothe themselves in white silk and put on sweet smelling flower garlands and also pearl necklaces. Kāntarvatattai does so before she starts her meditation.[3]

(j) 4

The custom of taking a vow, to achieve a particular end is found in the epic.

(j) 4 (i)

When a dispute arises between Kuṇamālai and Curamañcari as to whose scented powder is superior, they make an agreement that she, whose scented powder is proved inferior, will not bathe in the river and that she will give one crore of gold pieces to Arukaṉ.[4]

(j) 4 (ii)

Cīvakaṉ comes to know that the king's army which attacked the hunters to recover the cows of the *āyars* has been routed. He determines to restore the cows to the *āyars*. He says "If I do not

1. Civakacintāmaṇi, s. 2703
2 Ibid s. 2697
3. Ibid s. 1146
4. Ibid s. 878

protect the cows, saints, women, children and learned men (*pārppār*) let me be deemed as such a coward as a man, who, even after he has found his wife with another man, takes his food nonchalantly.[1]

(j) 4 (iii)

In the battle field Kaṭṭiyaṅkāraṉ takes a vow thus: "If I suffer defeat, deem me to be as low as a man who is so afraid of his wife that he never entertains guests"[2]

VI (k)

In the king's palace swords are kept hidden inside the legs of the beds. A hole through which the sword is inserted, is purposely made. This arrangement in the bed is called *iḻikai.*[3]

VI (l)

There is a peculiar method of punishment called *Eriviḷak-kuṟuttal.* The culprit is forced to walk along the streets with a burning lamp on his head. When Cīvakaṉ escapes from Kaṭṭiyaṅ-kāraṉ's army which was led by Mataṉaṉ, the latter is afraid to convey this disappointing news to Kaṭṭiyaṅkāraṉ, lest he should be given the punishment of *Naṭai Viḷakkuṟuttal* for dereliction of his duty.[4]

VI (m)

The practice of divining the quality of the blue coloured gem (*nīlamaṇi*), by using milk, is found in the epic.[5]

VI (n)

The belief that poisonous bites and other diseases can be cured by *mantirams* is evident. Cīvakaṉ cures Patumai of snake-bite in such a manner.[6]

1. Cīvakacintāmaṇi, s. 443
2. Ibid s. 2319
3. Ibid s. 558
4. Ibid s. 1162
5. Ibid s. 1325
6. Ibid s. 1289

VI (o)

It is considered that it is a good omen if one sees a crow flying[1] on the right hand side. The involuntary throbbing of the left eye of a man is deemed to be a bad omen. Cutañcaṇan's left eye throbs when Civakan is arrested by Kaṭṭiyaṅkāran's men.[2]

VI (p)

It is usual to control an elephant by shouting as "*apputu apputu, atu, ātu ai ai.*"[3] Civakan controls the rogue elephant of Taṭamaittan by uttering the above sounds.

VII

Thus in Cintāmaṇi there are traces of social life, customs and manners which, as stated at the outset, only reflect the way of life that was in vogue in Tamil country during the time of the poet.

1. Civakacintāmaṇi s. 1252
2. Ibid s. 1156
3. Ibid s. 1834

13

Personality of Tiruttakkatēvar

I

Little is known of the author's life. There is no concrete evidence to enlighten us about his life history. However, there is a traditional story of his life which runs thus:

He was born in *Cōḻar Kulam* and was well educated. He made a thorough study of Tamil literature and grammars and Sanskrit works as well. Since he was a Jain by religion he also made a study of all the books on Jainism. Besides being a great savant, he distinguished himself as a young man of admirable qualities. He became an ascetic when he was very young. He went to Maturāpuri with his teacher and stayed there for some time. Soon he became acquainted with the great savants of that place. One day they criticised the Jain savants saying that because they only had experience of spiritual life they were not qualified to write books on love. To prove them wrong, Tiruttakkatēvar made up his mind to write an epic based on the story of Cīvakan and he sought the permission of his revered teacher. The teacher was anxious that his disciple's asceticism should not be tainted whilst he was engrossed in writing the story of Cīvakaṉ. By chance he espied a fox running in front of him. He asked his disciple Tiruttakkatēvar to write a poem about the fox. Accordingly Tiruttakkatēvar wrote a beautiful story poem entitled '*Nari Viruttam*' dealing with the transient nature of the body and wealth; it sopke of his unflinching faith in asceticism. The teacher was immensely pleased and happily agreed that his disciple should write an epic about Cīvakaṉ. He also composed a stanza beginning with the words '*Cempoṉvaraimēl*'

and asked Tiruttakkatēvar to use it as the invocation to his epic. Tiruttakkatēvar accepted his teacher's stanza with utmost reverence. He started the epic with his own invocatory verse beginning with the words '*mūvā mutalā*'. The teacher, finding this verse to be finer than his own, asked Tiruttakkatēvar to put this verse first and his own invocation verse after it.

Tiruttakkatēvar completed his epic in eight days. He took it to his teacher who persued it and was amazed at the excellence of the work. Then Tiruttakkatēvar took it to the court of the Pāṇtian king where he read it to the Caṅkam Savants. They paid glowing tributes to the author saying "No other can write such a wonderful work". The treatment of the sensuous scenes in the epic made some savants suspicious about Tiruttakkatēvar's character. They said to themselves, "The author must have experienced sensuous pleasure. Otherwise he could not have described the erotic scenes as realistically as he has done in the epic". Tiruttakkatēvar came to know of their suspicion and resolved to prove the purity of his celibacy to them. He sent for a red hot iron bar and held it in his hand saying "Let this iron bar not burn me if I am true to my celibacy". He also put the burning iron on his tongue. All were amazed to see that he was not in the least affected. The iron did not burn either his hand or his tongue. Those who had been suspicious now repented deeply and begged Tiruttakkatēvar's pardon. He replied, "You are not to be blamed. On the contrary you created an opportunity for me to prove my celibacy".[1]

This is a traditional story to which credence cannot be given. Perhaps the story was invented by an admirer of Tiruttakkatēvar. The statement that the author completed his epic in eight days itself believes the story. An epic is not such a small work that it can be written in eight days. We may say that it is a herculean task to write an epic and it would take a number of years. Coleridge is of opinion that a minimum period of twenty years is needed to write an epic. "I should not think of devoting less than twenty years to an epic poem", said Coleridge. "Ten years to collect materials and warm my mind with universal science...... the next five in the composition of the poem, and the five last in the

1. Cīvakacintāmaṇi, Dr U. V. Saminatha Aiyar's Introduction, pp. 22—26.

correction of it. So would I write happily not unhearing of that divine and mighty whispering voice which speaks to mighty minds of predestinated garlands, starry and unwithering".[1]

It is certain that Tiruttakkatēvar must have devoted a number of years to write his epic. The magnitude and the excellence of the work bear testimony to this fact.

II

In the absence of credible evidence it is not wise to guess at the story of his life. His epic may be taken as being indicative of his personality, of course, with certain reasonable limitations. We cannot say that everything he has written reveals his personality. Neither can we say that nothing in the epic tells about the author. The following words of A. C. Bradley expressed in respect of Shakespeare's works apply also to the works of all poets.

"However free a poet may be from the emotions which he stimulates, and however little involved in the conditions which he imagines, he cannot (unless he is a mere copyist) write a hundred and fifty lyrics expressive of those stimulated emotions without disclosing something of himself, something of the way in which he in particular would feel and behave under the imagined conditions".[2]

We get glimpses of Tiruttakkatēvar's personality in Cīvakacintāmaṇi. That he is a Jain saint is irrefutable, despite his vivid treatment of sensuous life. The Cintāmaṇi bears plenty of evidence in support of it. The Jain faith and philosophy which is expreessed periodically in the epic prove beyond doubt, that he was a Jain. Although the epic abounds in descriptions of sensuous pleasure, the ultimate impression which it creates in the mind of the reader is the transient nature of this world and the value of renunciation and penance.

Wherever possible the author stresses the value of the Jain faith and that of renunciation either directly or by suggestion.[3]

1. W. Macneile Dixon, English Epic and Heroic Poetry, p. 189.
2. A. C. Bradley, Oxford Lectures on Poetry, p. 313.
3. Cīvakacintāmaṇi, Dr. U. V. Saminatha Aiyar's Foot Note to Stanza 35

For instance, by describing the swan (*annam*) which has drunk liquor and become intoxicated and foolishly embraced the crane (*nārai*) mistaking it for its mate[1] the author emphasises a tenet of the Jain faith that one should abstain from taking intoxicating drinks. Cīvakaṉ's preachings to the hunter, to the *Cittirakūṭa Muṉivars* and to the way-farer are only the author's exposition of the tenets of the Jain religion. Cīvakaṉ's prayer songs on the mountain *Araṇapātam*[2] and the devotional songs that he sings on his way to the *Cittirakūṭa* mountain[3] and at the mountains on the way to *Mattimateyam*[4] are the author's own songs in praise of Lord Arukaṉ.

In one place the author openly says that he would not bow to any other God except Lord Arukaṉ. As Cutañcaṇaṉ carries Cīvakaṉ to his celestial city he tells Cīvakaṉ of his implacable faith in Jainisim. He says "Even though some consider that the Gods, who killed such great heroes as Iraṇiyaṉ and Rāvaṇaṉ, are great, I do not consider them to be my Gods. Though they defeated Iraṇiyaṉ and Rāvaṇaṉ they succumbed to the arrows of Kāmaṉ (Cupid) and enjoyed the company of women. I will only bow to Him, who has extirpated *Eṇviṉais* (eight karmas) and offers us Eternal Bliss".[5] Although Cutañcaṇaṉ says these words, it is in truth, the author who is propounding his faith in Jainisim.

The author's faith is seen at its best when he describes the preachings of the *Cāraṇaṉ*, named Irattiṉappirapai, to Cīvakaṉ when he is on the verge of renunciation. His exposition on the value of human birth (*perutarkarumai*), the transciency of this worldly life (*ṉilayāmai*), the sufferings of the four *Katis* viz., *naraka kati, vilaṅku kati, makkaṭ kati and tēva kati*, wisdom (*naṟkāṭci*), good conduct (*cīlam*), charity (*tāṉam*) and Eternal Bliss[6] speaks of the author's anxiety that humanity should take the divine path to ultimate salvation.

1. Cīvakacintāmaṇi, s. 50
2. Ibid ss. 1242—47
3. Ibid ss. 1418—20
4. Ibid ss. 1609—11
5. Ibid ss. 961
6. Ibid ss. 2749—2890

III (a)

The author is a Jain but the uniqueness of this great poet is his humanism in spite of his being an ascetic. Tiruttakkatēvar's understanding of this worldly life seems to be different from that of other saints of the same faith. The Jain savants and saints are known for their opposition to worldly pleasures. They always condemn a sensuous life and thereby women also. Their pessimistic moral code is impracticably idealistic for most people, and never appeals to them. Tiruttakkatēvar is a Jain saint with a broader outlook. The epic reveals that in his opinion one can pave the way for higher attainments whilst enjoying the pleasures of life and that they need not be discarded altogether. From the story of Caccantaṉ we understand that Tiruttakkatēvar is not averse to great sensuous pleasure but is anxious that we should not fall a prey to it. He warns us, through the story, that if we fall a victim to passion, our end will be hastened. The story of Cīvakaṉ mirrors his broad outlook on life One can enjoy earthly pleasures as much as Cīvakaṉ did and more if need be, but at the same time, like Cīvakaṉ, one should not be oblivious of one's duty. In fact, as a careful study of the epic will show, the author holds the view that people should lead a full life of pleasure to develop their minds and souls. We have already shown how Cīvakaṉ's material life matures his mind and how, consequently, the trivial incident of the monkev brings him divine wisdom.

III (b)

We have every reason to believe and the epic bears evidences of the beliet that Tiruttakkatēvar's deep study of *Caṅkam literature* and *Tirukkuṟaḷ* had broadened his vision. We have noted elsewhere a few instances where he adopted *Caṅkam* ideas in his epic. The fine poems of the *Caṅkam* ages and *Tirukkuṟaḷ* emphasise that a material life should precede a spiritual life. The author's thorough study of them must have produced a reorientation to the traditional Jain outlook on life. Tiruvaḷḷuvar in his *Tirukkuṟaḷ* emphasises that people should first adopt the domestic life (*Illaṟam*) which should be followed by a spiritual life (*Tuṟavaṟam*) in due course. This natural and practical life, although he had not experienced such a life himself, would have appealed to our author, whose concern

for the uplift of humanity was great. He therefore advocates the same way of life through the story of Cīvakaṉ.

III (c)

He gives explicit expression to his view that humanity should have a full life of sensuous pleasure and other good things in the following lines.

"Ēkaviṉpak kāmak kavaṟāṭal iyaivataṉṟēl
ākanōṟṟiṭ ṭaṭaṅkal āṇmaik kaḷakeṉpavē."[1]

"If one is not lucky enough to enjoy carnal pleasure, he must be brave enough to do penance to be blessed with equal pleasure."

Further he says,

"Viṇṭutēṉ, tuḷippa vēṟṟaṭaṅ
kaṇṭām āṭu nāṭakam
kaṇṭu vāḷātavar vāḷkkai
yellām cavarar vāḷkkaiyē."[2]

"The life of those who do not enjoy the dances performed by a beautiful damsel, who has eyes which can pierce like a spear, can be compared to the crude life of the hunters."

Through these words spoken by Cīvakaṉ the author's conviction of the desirability of enjoying worldly pleasure is conveyed.

Vicayai's exposition on the value of wealth as a prerequisite for the promotion of material happiness,[3] also confirms the authors opinion. Her exposition concludes by stating that when a man is lucky enough to acquire wealth in abundance there is nothing in this world which is not within his reach.

"....................................apporuḷ
tuṉṉuṅ kālaittuṉ ṉātana illaiyē."[4]

1. Cīvakacintāmaṇi, s. 1657
2. Ibid s. 1655
3. Ibid ss. 1922—23
4. Ibid s. 1923

III (d)

In such cases, an objection may be raised that the author should not be attributed with the ideas of his characters. However, the sincerity, with which he propounds these ideas, shows that even if he himself did not believe completely in them atleast he was honest enough to express the views of his opponents through his characters.

IV (a)

The author is also of the view that one should share one's wealth with one's fellow men. Tiruvaḷḷuvar believes that one can derive genuine pleasure in sharing one's wealth with others. He calls it "*īttuvakkum iṉpam.*"[1] Tiruttakkatēvar, who must have been influenced greatly by Tirukkuṟaḷ, holds the same view. He considers that those who deny themselves the pleasure of sharing their wealth with others, are wretches and warns them that if they do not share their food with others they will become beasts in their next birth.

"Pakuttuṇāp pāvikaḷum.........
vilaṅkāyp piṟappavē."[2]

IV (b)

The author holds women in high esteem. He has portrayed the women characters exquisitely. Even the courtesans, Anaṅkamālai and Tēcikappāvai are beautifully portrayed. His characterizations of Vicayai and the eight wives of Cīvakaṉ reveal the womanly virtues which he admired. On the other hand he detests women of bad character.

Cīvakaṉ encounters Pavatattaṉ, who is the husband of Anaṅkamāvīṇai. Pavatattaṉ is deeply sorry that he has missed meeting his wife on the journey. He considers her to be a highly virtuous lady. In fact she is not so. Previously she had attempted

1. Thirukkuraḷ, Īkai, s. 8
2. Cīvakacintāmaṇi, s. 2789

to seduce Cīvakaṉ. Cīvakaṉ without revealing her unfaithfulness speaks of the infidelity of women. Having in mind Anaṅkamāviṇai's nature he says, "Women have not strong wills. They do not care to safeguard the good reputation of their family. They do not fully imbibe the spirit of virtue. They do not maintain stability of the mind. They allow their minds to wander in a thousand ways. Even the daughter of Intiraṉ, if tempted with ten gold coins, will surrender to the desire of the offerer".[1]

These words only apply to women who try to seduce men. They reflect the author's contempt for such women.

IV (c)

Tiruttakkatēvar's compassion is well revealed in the epic. The epic itself, we may say, is the outcome of his deep compassion for humanity. Therein he shows the path which humanity should tread to achieve true happiness, and subsequently he points out the way for their pilgrimage to Eternal Bliss. Cīvakaṉ's help to the dog, his timely help to Kuṇamālai when he saves her from the rogue elephant, his munificent gifts to the way-farer and his advice to him are instances of the author's compassion.

The creed of *ahimsa* or non-violence is very dear to his heart both as a humanist and a Jain. Cīvakaṉ's non-violent fight with the rude hunters, and his controlling of the elephant *Acaṉivēkam* without injuring it demonstrates the author's spirit of non-violence. He is forced to introduce two violent battles for the sake of the story. Cīvakaṉ fights against the kings, who attack him at Kaṭṭiyaṅkāraṉ's instigation, and defeats them. After the bloody battle he expiates the sin of violence, which he committed on the battle field, by making golden image of Lord Arukaṉ, by celebrating a special festival for Him, and by generously giving alms to poor people.[2]

1. Cīvakacintāmaṇi, s. 1597
2. Ibid s. 820

Immediately after Cīvakaṉ kills Kaṭṭiyaṅkāran in the battle he throws away his weapons saying, "No more of these violent deeds".[1]

These instances batray the author's abhorrence of violence.

V

Our previous comments on the epic have pointed out that the author was strongly influenced by *Tolkāppiyam*, the *Caṅkam literature*, *Tirukkuṟaḷ* etc., and that he had a deep knowldege of them. His knowledge of several arts such as music, dance etc., was amazing. He also knew how to make excellent *yāḻs* and play them exquisitely. He was anxious that humanity should be well educated and that the higher attainments of life should be accessible to all. He says, "A man must not hesitate to spend on his education money, which has been kept for an emergency. Education is like a true eye; it leads to the growth of true wisdom. It supports us in times of sorrow. Education alone is the true reality and it brings wealth and reputation".[2] This reveals the author's keen interest in the education of the mass of the people.

The author has some knowledge of state-craft which may be due to his study of *Tirukkuṟaḷ*. Vicayai's instructions to Cīvakaṉ as to the amount of tax which should be collected from the subjects by a king, how a king should always be cautious of his enemies, how he should weaken the enemy, the methods of spying to be adopted by a king, the regard a king should have for ministers who are well-versed in moral and royal codes and how he should carry out his royal duties[3] speak of the author's knowledge of state craft.

VI (a)

The epic reveals the author's deep knowledge of domestic life also. Our discussion on Social Life speaks of his keen observation of the people's customs and manners. His descriptions of the

1. Cīvakacintāmaṇi, s. 2323
2. Ibid s. 1595
3. Ibid ss. 1920—21

preparation of medicines for babies at home, the way in which the baby's eyes and mouth are broadened and how its nose is made more prominent, are unusual facts for a saint to know about. The detailed descriptions show how conversant he was with household affairs.

VI (b)

The descriptions of natural scenery in the epic show us another fact of the author's personality. That the beauties of nature had attracted him greatly is explicit in the epic. The descriptions of the river,[1] the mountains,[2] desert land,[3] jungle,[4] mountain streams,[5] groves,[6] the rising of the sun,[7] the paths in the jungle,[8] etc., bear testimony to his appreciation. He often expresses sublime thoughts through descriptions of natural scenery. An instance will suffice here.

"The *mullai* flowers on the path in the jungle through which Cīvakaṉ travels alone and unfriended, look like the teeth of a badly behaved man which are exposed when they laugh at the sorrowful plight of noble people; i. e. , the flowers seem to be laughing at Cīvakaṉ's miserable plight. The *Kāntaḷ* flowers that wave in the wind look like good people motioning their hands to others to stop behaving so badly (*mullai*). The animals and peacocks that gather there trembling at Cīvakaṉ's misery, are like his relatives.[9]

VI (c)

We have stated elsewhere that Tiruttakkatēvar is an animist. He believes that the trees and plants have souls. He reads messages in nature as the above example shows. He also imagines that the

1. Cīvakacintāmaṇi, ss. 34—41
2. Ibid ss. 1603—08
3. Ibid ss. 1186—89
4. Ibid s. 1201
5. Ibid s. 1209
6. Ibid s. 1566
7. Ibid s. 1406
8. Ibid ss. 1208 & 1212
9. Ibid s. 1227

mountains are capable of emotion. The mountain, with its flowing stream, appears as if it is shedding tears of sorrow to see Cīvakaṉ wending his solitary way through the jungle in such distress.[1]

He imagines that the mangoes ripen when the ladies look kindly at them. He condemns those who refuse to believe that the trees have souls and calls them mad people and devils.[2]

This explains that everything animate or inanimate has a place in his heart. His boundless love extends to everything in the world. As a saint his love is infinite.

VII

The Cintāmaṇi thus affords us glimpses here and there of Tiruttakkatēvar's personality. Although the epic is an objective poem some of its verses give us an insight into the author's mind. He was a great scholar, an artist and a versatile genius. He is such a benevolent man that he wants mankind to have a full life of happiness and enjoyment. He is convinced that humanity should enjoy and experience this earthly life to the fullest extent so that they may realise the illusory nature of this transient world, and thereby achieve the sublime desire to search for higher truth. He is a great saint, the embodiment of compassion. His message is "Return good for evil". An avowed animist, he finds "tongues in trees, books in running brooks, sermons in stones, and good in everything." The Cīvakacintāmaṇi which is the result of his ardous labour and deep wisdom is a monument to his towering personality. Tiruttakkatēvar is a lustrous star shining resplendently in the firmament of great poets. Though an ascetic he is human to the core and therefore his work is still powerful and alive.

1. Cīvakacintāmaṇi, s. 1226
2. Ibid s. 1907

Appendix

APPENDIX I

TABLE SHOWING IDEAS BORROWED FROM CINTĀMAṆI BY LATER WORKS

Sl. No.	Ideas as found in Cintāmaṇi	Stanza No.	Ideas borrowed from Cintāmaṇi by later works	Chapter & Stanza No.	Substance of the idea or Remarks
			1. CŪḶĀMAṆI		
1.	Cantaṉa nīroṭu kalantu taiyalār pantoṭu civiṟi-yiṟ citaṟa	86	cānteḷu civiṟit tārai	Cuyamvarac-carukkam, s. 123	The idea refers to the custom of spraying fragrant sandle paste water with the pump called *civiṟi*.
2.	Vāḷaiyum pacumpoṉṉā-lum iyaṟṟiṉār	115	paimpoṉ vāḷai	Irtanūpurac carukkam, s. 13	The model of a banana tree is made of gold so that it may be a perpetual decoration to the place.
3.	Yāmamum pakalum ariyā maiyāṟ pūmi mā-nakār poṉṉula kottatē	135	maintarum makaḷirum mālai kālaiyen rantarap-paṭuttavar aṟivatiṉmaiyāl cuntarappoṟṟukaḷ tutain-taponnakar	Nakarac-carukkam, s. 15	The city seems to be a Heaven because its citizens are steeped in such sensuous pleasure that they are unaware of either day or night.

4.	Vayyam.........kākkum paṭunukam pūṇpal	203	ulakam kākkum viḷunukam	Mantiracālaic-carukkam, s. 7	The onerous responsibility of running a country with utmost justice is compared to *Nukam* or a yoke.
5.	Tilakaniṇ muṭit tēvarum vēntarum ulaka māntarkaḷ oppaveṉṟōtupa...palavu mikkaṉar tēvariṟ pārtivar	246	irumaiyum orumaiyāl iyarraliṉ iṟaivaṉ pōlap perumaiyai uṭaiya teyvam piṟitiṉi illaiyaṉṟē	—do— s. 29	Good kings are deemed to be far superior to *Tēvars* or celestials.
6.	Kuṉṟiṟ kārttikai viḷakkiṭṭaṉṉa	256	koṅkuṭai vayirak kuṉṟiṟ koḷuñ cuṭar viḷakiṭṭāṅku	—do— s. 17	It is as conspicuous as a lamp burning on a hill-top.
7.	Veṇṇey tīyuṟṟa vaṇṇam āṭavar melikiṉṟār	1255	veṇṇeyiṉ kuṉṟam tīyāl· vetumpukiṉ ṟatanō ṭottāṉ	Kalyāna carukkam, s. 194	Just as butter melts in the fire, youths suffer from love-sickness.
8.	Mañcivar kuṉṟeṉa malinta vēḷamē	230	malaiyē malaiyōṭu malaintaṉapōṟ kolaivēḷamo tēṟṟaṉa kuñcaramē	Araciyaṟ carukkam, s. 104	The sight of elephants fighting with each other looks as though the mountains are fighting among themselves.

9.	Pāṭu vaṇṭoṭu paṟavai-yum naṭukkuṟuṅ kāp-piṉ māṭam	2379	toṉciṟaip puḷḷum allā-tavum pukāta nīratu	Mantiracālaic-carukkam, s. 2	The guard over the mansion is so vigilant that even the humming bee and bird dread to approach it.
10.	Kārmullai kārmaḻai ketirntaṉa pōla māṇa-maṅkaiyar vāṭṭamum parivum.........tīrntoḻi ciṟantār	2382	tōḷavaṉ.......mārippuya-lottāṉ kulampā rāṭṭuṅ kompumōr mullaik koṭi-yottāḷ	Kalyāṇac carukkam, s. 297	At the reunion with her husband the pining wife is overwhelmed with joy, just as the fading mullai creeper is enlivened by showers of rain.

2. KAMPARĀMĀYAṆAM

1.	veḷḷiveṇ kōniraittaṉa pōṟ koḷun tāraikaḷ	33	vāṉ, veḷḷivīḻiṭai vīḻtteṉat tāraikaḷ	Āṟṟuppaṭalam s. 4	Rain look as though silver wires are falling down from sky.
2.	Vaḷḷaṟ kaittala maṉta-rin.........uyttu	36	vaḷḷiyōriṉ vaḻaṅkiṉa mēkamē	—do— s. 4	The clouds rain abundantly like the benevolence of liberal-hearted men.
3.	Caraiyeṉum peyaruṭait taṭaṅkoḷ vemmulai	39	carayu veṉpatu tāymulai yaṉṉatu	—do— s. 12	The river *Carayu* is compared to a mother's breast. Just as the mother's breast contains milk springing from within, the river *Carayu* is flooded with water springing from within itself.

4.	Kaṇṇeṉak kuvaḷaiyum kaṭṭalōmpiṉār vaṇṇa-vāṇ mukameṉa marai-yiṉuḷ pukār	51	kaṇkaikāl mukamvā youkkuṅ kalaiyalāṟ kalai-yilāmai.........kalaikilātu ulāvi niṟpār	Nāṭṭuppaṭalam s. 10	The farmers refrain from pulling up the weeds of *kuvaḷai*, *tāmarai* (lotus) etc., in the green corn just because they resem-ble the eyes, face, etc., of their dear, charming wives.
5.	Maṇiyāmai iḷampārpiṉ kūṉpuṟampōl........... aṭiyiṇai	177	āmaiyām eṉṟapōtum...... puṟavaṭikkul ilakkmaṉṉo	Nāṭaviṭṭa-paṭalam, s. 34	The foot of a lady is compared to the back of a tortoise.
6.	Uruccuṭar vāḷai nōkki	266	erikatir vāḷai nōkki	Nintaṉaip-paṭalam, s. 73	A warrior utters words of heroism addressing his sword.
7.	Kaṟai paṉṉirāṇṭuṭaṉ viṭumiṉ	306	iṟai tavirntiṭuka pār āṇṭōrēḷ	Tiruavatārap paṭalam, s. 112	On happy occasions the king proclaimed exemption from payment of taxes, for his citizens, for certain years.
8.	Āyarmatteṟi tayiri ṉāyi-ṉār	421	tayiruṭaikkum matteṉṉa ulakainali camparaṉai	Caṭāyukāṇ paṭalam, s. 23	The routing of an army is compared to the churning of thick curd.
9.	Kulikac ceppeṉa kom-mai vari mulai	641	koṅkai cempoṉcey kuli-kac ceppu	Māricaṉvataip paṭalam, s. 68	This is a simile comparing the breast of a damsel to a vessel which is a container of *kulikam* —a kind of scent.

10.	Kin̲n̲arampōtarappāṭin̲āḷ	660	Maṅkaiyar pāṭal kēṭṭuk kin̲n̲aram mayaṅku mātō	Varaikkāṭchip paṭalam, s. 39	The music of the ladies is so enchanting that it can lure the *kin̲n̲ara* bird.
11.	Kan̲n̲iyar uṟṟanōy......ahtin̲n̲a ten̲ṟurai yalar nāṇin̲	1028	tāmuṟu kāmat tan̲mai tāṅkaḷē yuraippaten̲patu āmen̲a lāvatan̲ṟāl	Cūrppaṇakaip paṭalam, s. 45	The ladies are so shy that they will not speak about their love.

3. VILLIPĀRATAM

1.	Kaṟpāṭaḷitta Kan̲amāmaṇit tūṇceytōḷān̲	19	ulamāṟukoḷ irutōḷvali yuṭai vaḷḷal	Patinān̲kām pōrccarukkam, s. 54	The shoulders of the hero are hostile to the rock, i. e., they are stronger than the rock.
2.	Kaṇmanippāvai yan̲n̲a	26	kaṇmicai māmaṇi nikaren̲ kāṇmuḷai	Irācacūyaccarukkam, s. 13	So dear as the pupil of the eye.
3.	Akiṟpukai tiṟaṇṭa tokkum māmaṇi puṟā	70	kapōtamottan̲a iṭai iṭai eḷum cuṭart tūpam	Kāṇṭavatakan̲accarukkam, s. 12	The smoke rising from burning incense is compared to the pigeons.
4.	Tan̲pān̲ man̲aiyāḷ ayalān̲ talai kaṇṭu pin̲n̲um in̲pālāṭiciṟ kivar kin̲ṟakaip pēṭi pōlām	443	man̲aivi ayalān maruval kaṇṭum avaḷkaiyāl tin̲aiyaḷavu mōrpoḷutu tin̲ṟavan̲u māvēn̲	Patin̲mūn̲ṟām pōrccarukkam, s. 184	This refers to the coward who even after finding his wife to be in illegal intimacy with another, takes his food unperturbed.

5.	Kollulai yakattiṭṭūtik kūrirum piratañ kutta ellaiyil cempoṉāki yeri- niṟam peṟṟa taṉṟe.	960	niṟakkaval irumpaic cem- poṉām vaṇṇam nikaḷ- ttiya iratamē nikarppa	Intirappirattac- carukkam, s. 25	This is a simile referring to iron being transmuted into gold by alchemic process.
6.	Mīṉceṉṟa neṟiyum pōla......tōṉṟā	1390	miṉeri karanteṉa	Kurukulac- carukkam, s. 64	The track of the fish in the water cannot be traced.
7.	Toḷutatañkaiy ṉuḷḷum ...paṭaiyuṭa noṭuñkum	1891	toḷuta kaiyuḷum paṭai- yuḷa	Vāraṇāvatac- carukkam	A weapon may be hidden in the very hands (of the foe) that worship.
8.	Nalviṉai yuṭaiya nīṟār nañcuṇiṉ amutamā- kum, illaiyēl amutum nañcām iṉṉatāl viṉai- yiṉ ākkam	2314	ancutaru tīviṉaiyi nāla- mutu nañcām nañcum amutāmuriya nalviṉaiyiṉ mātō	Campavac carukkam, s. 100	To those whose destiny is good even poison will do good like ambrosia, but if their destiny is bad even ambrosia will do them harm like poison.
9.	Piṟar maṉaikaḷ cēriṉ, eṭuppariya tuṉpattu iṭarppaṭuvār	2871	aṟaṉiṟkoṇṭa taṉmaṉaiyāḷ amaḷittalattiṉ aḷutirañ- kap piṟaṉil tēṭum perum- pāvi peṟum pē ṟemak- kum pēṟeṉṟār.	Pātinōrām pōrc- carukkam, s. 42	Those who covet another's wife will be miserable for ever.

4. NAIṬATAM

1.	Kaṟpāṭaḷitta kaṉamā-maṇit tūnceytōḷāṉ	19	ulanūṟu ceyta vuyar māmaṇittūṇceytōḷāṉ	Annattai tūtu-viṭṭa paṭalam, s. 67	The brawny shoulder of the hero which is stronger than a rock is compared to a pillar made of rubies. The very words of Cintāmaṇi viz. 'mām-nittūṇceytōḷān' are adopted in Naiṭatam.
2.	Piṟaivaṭam cūṭi......... cuṇaṅku parantaṉa	171	piṟaivaṭaṅkiṭantu cuṇaṅku pūttu	Aṉṉattait tūtu-viṭṭa paṭalam, s. 1	The metaphorical idea viz. "the gleaming pearl necklace which is lying on the breast like a creasant moon" is borrowed by Naiṭatam. Note the very term "piṟaivaṭam...... cuṇaṅku".
3.	Matukkuṭam virintaṉa mālaiyār	1999	matukkuṭam virintār pōlum meṉmalar	—do—	The blossoming flower full of nectar is described as a beautiful wide-necked pot full of honey.

4.	Kuṭampurai ceruttal... erumai	2102	kuṭampurai ceruttal mēti	Nāṭṭup paṭalam s. 19	The udder of a buffalo is compared to the shape of a pot. Note that the very words of Cintāmaṇi "kuṭampurai ceruttal" are adopted in Naiṭatam.
5.	Kāmpē pōṟ kaṇaikkāliṉ vaṉappiṉavē	176	paccilaṅkaḻaiyait tōḻamai koṇṭaṉa	Annaṭṭait tūtuviṭṭa paṭalam s. 24	A lady's leg from the knee to the foot is compared to tender bamboo.
6.	Kuṭaṅkai pōluṇkaṇ	342	kuṭaṅkaiyiṉ akaṉṟa viḻi	Nalantūtup-paṭalam, s. 4	The eye of the maiden is as big as the palm of one's hand.
7.	Tiṅkaḷ cikai vaittē māṭamatu vārcaṭaiya vaḷḷalaiyum okkum	598	māṭam......pāṉilākkuḻavi muṭiyiṉ mīturat tavaḻtalāṉ kaṟaimīṭaṟṟaṇṇalaip poruvum	Nakarap paṭalam, s. 5	The building is so high that it looks as though it touches the crescent moon. The sight of the building with the crescent moon over its roof is compared to Lord Civa having the crescent moon on his crown.
8.	Veṇtukilaṭuttu vīti yalar talai yaṉiccattam pōtu aimmuḻavakalamākap palapaṭap parappi	617	nuntū cuṭuttu mēl tēnkoḷ vācattu āymalar aṉiccap-pōtu parappiya aṇikoḷ vīti	Cuyamvarap-paṭalam, s. 109	The street along which the heroine walks is covered with white cloth over which soft *aṉiccam* flowers are sprinkled.

9.	Māntar uvākkaṭal meliya ārppa	741	āra mārpar uvākkaṭal meliya ārppa	Pōrpuri paṭalam s. 1	The idea that the cheering of the crowd was so tumultous as to subdue the roaring sound of the sea is adopted. The very words 'uvakkaṭal melia ārppa' are used.
10.	Kaṇṇavām vaṉap-piṉānaik kāmaṉēkaṇṭa pōḷtu peṇṇavā niṟkum	1528	āṭavarum penmai virum-pum āṭal vēntaṉ	Aṉṉattait tūtuviṭṭa paṭalam, s. 114	He is so charming that even the men wish to become women to enjoy his beauty more. The idea is adopted from the Cintāmaṇi line which meant "He is so charming that even the Kāmaṉ, the God of Beauty yearns to become a lady to enjoy his beauty more"

5. KŪRMAPURĀṆAM

1.	Pācaval iṭippavar ulak-kai vāḷaippal paḷam āciṉi varukkai mātaṭintu	68	āytiṉai yavaiyal iṭippavar ulakkai āciṉippalāviniṟ ṟākka	Pilakka mutalāṉa tīvukaḷ iyaṟkkai uraitta attiyāyam, s. 31	The pestle with which the women pound their grain is lifted so high that it strikes at the jack fruits on the trees.

2.	Tavaḷaikkiṇkiṇic cīṟaṭi 243	tavaḷaiyaṅkiṇkiṇittāḷum	Tirukkaliyāṉa attiyāyam, s. 28	The jingling sound of the ornament *kiṇkiṇi* is compared to the croaking of the frogs.
3.	Valaippaṭu māṉeṉa 424	valaippaṭu maṭamāṉ piṇaiyeṉa	Irāman vaikun-tam aṭainta attiyāyam, s. 42	The intense grief of the ladies is compared to that of the deer caught in a net.
4.	Mutumarap pontupōla 819 muḷumeyum puṇkaḷ uṟṟarkku	moycamat tetirntōr mēni mutumarap pontiṟ ṟōṉṟa	Cantira vaṅkisha muraitta attiyā-yam, s. 92	The body of the warriors which have been pierced by the arrows of enemies look like the trunk of the tree which is full of holes.
5.	Cilampi nūlār cimiḷp 1116 puṇṭa cinkam ottāṉ	māṉiṭa maṭaṅkal tāḷa-tāmari nuṇṇuliṟ cimiḷp puṇṭa taṉmait taṉṟō	Kaṇṇan maṉam puṇarṉta attiyāyam, s. 166	A strong hero arrested by enemies is compared to a lion caught in a net made of the thread taken from the stem of a lotus.
6.	Māṟṟaru maṇaneṟi 1212 makaḷir neñcamē pōṟ-pala kavarkaḷum paṭ-ṭatu	kalaiyuṇar neñcir kūtti-yar uḷam pōl kavarntu cela	Navakaṇṭattuṟai vōriyaṟkai uraitta attiyāyam, s. 50	A main path which was seve-ral by–paths is compared to the mind of a prostitute which would be thinking of many men.

7.	**Yāḷoli kētta acuṇam**	1402	muracoli kēṭṭa acuṇa meṉpuḷḷiṉ	Irāmaṉ vaṉam pukunta attiyāyam, s. 6	As soon as King Tacarataṉ hears of his wife's desire that Rama should live in the jungle, he falls unconscious. He is compared to the *acuṇam* (a bird) which collapses when it hears the sound of the *muracu*. This idea is an adoptation of that found in Cintāmaṇi, namely Tilōtamai, when she hears about Cīvakaṉ's love for her daughter Patumai is as joyful as the *acuṇam* bird when it hears the sweet music of the *yāḷ*.
8.	**Tuṟanta maṉṉavar tūmuṭi tōḷvaḷai niṟaṅkoḷāram paimpūṇiḷaṟ kuṇṭalam, piṟaṅku veṇkatir minnoṭu piṉṉi vīḷntu, uṟaṅku kiṉṟaṉa poṉṟavor pālelām**	1605	turantavēl aracar nītta cuṭarmaṇik kalankaḷ yāvu niraṅkiḷar katirakaḷ nīṭṭa nīḷiru vicumpiṉ nāppaṇ.........veyyōṉ kaṉaikatir iruḷiṟ ceyyum	Camputtīviṉ ciṟappuraitta attiyāyam, s. 100	The ornaments that are removed from the body of kings who renounce this world shine so brightly that the sun fades into insignificance.

9.	Aravupait tāvittaṉṉa aṅkāntal aviḷn talarn-taṉa	1651	pāmpupait tāvitteūṉa meṉkāntaṭ parumukai yaviḷntu	Pilakkumutalaṉa tīvukaḷ iyaṟkai yuṟaitta attiyāyam, s. 52	A blossoming kāntal flower looks like the yawning mouth of a snake.
10.	Cilampiṟ cilampuṅ kuralaṉṉam	2890	cilampoli yeṉṉap peṭai-yaṉam araṟṟi	Cantira vaṅki-sham uraitta attiyāyam, s. 114	The sound produced by the swans is compared to the jingling sound of the anklets.

6. TIRUVIḶAIYĀTAṞPURĀṆAM

1.	Tēypiṟai iṟumputam valakkai cērttiṉar	55	koṭumpiṟai vaṭiviṟ ceyta kūṉirum paṅkai vāṅki	Tiru nāṭṭup paṭalam, s. 27	The sickle which is in the shape of a crescent moon.
2.	...mūvaṟu pāṭai mākka-ḷāṟ puṭpayil paḷumaṟap poliviṟṟākiya maṭṭilā vaḷanakar	93	'pāya toṉmarap paṟavai pōl ....tēyamāntaruṅ kiḷanta col.........ōcaiyē'	Tirunakarap paṭalam, s. 67	The noise of the people of different nationalities in the bazaar is compared to the noise of the birds that flock to a tree full of fruits.
3.	tēmpukai kamaḷa vūṭṭa, vānulāñ cuṭarkaṅ mūṭi mānakar iravu ceyta	111	'aṭṭilvāyp pukaiyum maṭat takilpaṭu pukaiyum vēḷvi viṭṭeḷu pukaiyum oṉṟi viṉcuṭar viḷunkak kaṇkaḷ paṭṭatu..............."	—do— s. 87	The smoke in the city enshrouds the sun as a result of which day looks like night.

4.	Uṟaṅkumāyinum maṉṉavaṉ taṉṉoḷi kaṟaṅku teṇtiṟai vaiyakaṅ kākkumāl	248	uṟaṅkumpōtum taṉṉaruḷ āṇai yulakeṅkum, aṟaṅkuṉrāvāk kāppatai yeṉpa	Paliyañciṉap paṭalam, s. 18	Even when a king sleeps, his benignancy will rule his land.
5.	Kaṟaipaṉ ṉīrāṇṭuṭaṉ viṭumiṉ kāmar cālai taḷi niṟumiṉ etc.	306 to 308	ciṟaiviṭumiṉ ciṟaikkaḷamum cīttiṭumiṉ ēḷāṉṭu tēyattiṭṭum iṟai viṭumiṉ	Taṭātakai piraṭṭiyār tiru avatārap paṭalam, s. 28	The king orders not to collect taxes from his subjects for a period of seven or twelve years and also granting of a general amnesty etc., on the happy occasion of the birth of his child
6.	Karumperintu kaṇṇuṭaikkum entira maḷaik kuraleṉa	1164	irumpiṉ aṉṉatōḷ viṉaiñar ārt terintu vāy maṭukkuṅ karumpu tinriṭi yēṟṟoli kāṭṭi	Tiru nakarap paṭalam, s. 11	The sound of the machine as it crushes the sugar-cane is as loud as thunder.

7. KANTAPURĀṆAM

1.	Nañcum amirtamum pōl kuṇatta poru kayaṟ kaṇ	167	naccaka amirtamaṉṉa naṅkaiyar nāṭṭa vaivēl	Mārkaṇṭēyap paṭalam, s. 1	The eyes of damsels possess double qualities viz., the quality of poison and the quality of ambrosia.

2.	Viṇṇka.. ....veṇmati oṇṇiṟa urōṇiyōṭu oḷitta tottatē	198	cellaṉum ūrti yaṇṇal tēviyum tāṉum nīṅkac colloruṅ kakaṉam pūtta cōmaṉum uṭuvum pōnra elliyam poḷutu pōṉṟu	Intiraṉ karanturai paṭalam, s. 21	Heaven without Intira and his wife looks like night without moon and stars.
3.	perumpeyarp pirama ṉeṉṉum pīṭināṟ periya nīraṉ arumpiya mulaiyi nāḷuk kaṇimuka nāṉku tōṉṟa	207	āṉaṉa nāṉku ceytāṭku āyira maṭaṅku ērkoṇṭa māṉiṉi	Mayaip paṭalam, s. 63	The allusion viz., Brahma came to possess four heads on account of the celestial maiden Tilōttamai is adopted from Cintāmaṇi.
4.	Tāṉamar kātali taṉ-ṉoṭu māvali vāṉavar pōṉmakiḷ vuṟṟapiṉ	222	kaṭavuḷar puṇarcci yeṉṉak kātciyiṉ iṉpan tuyttu	Vaḷḷiyammait-tirumaṇa paṭalam, s. 23	The tēvas are capable of deriving sensuous pleasure by merely looking at the girls whom they love.
5.	Tēṉ tuḷakkaṟa oḷuki yaṉṉa kōl	559	ukutēṉ arukā toḷukiya taṉmaiyiṉ aviranāṇ	Tārakaṉ vataip paṭalam, s. 69	The string of a bow or yāḷ is compared to the streak of dropping thread of honey.
6.	Paruntum niḷalum pōṟ pāṭṭum eḷālum	730	pāṟṟiyakkamum nīḷalu māmeṉap pāṭa	Tirukkalyanāp paṭalam, s. 1	Vocal music sung in tune with a musical instrument the yāḷ, is compared to the flying vulture and its shadow.

8. KĀÑCIPPURĀṆAM

1.	Collaruñ cūrpacum pāmpiṉ tōṟṟampōl mellavē karuvirun tīṉṟu mēlalar celvame poṟṟalai niṟuvit ternta nūṟ kalvicēr māntaraiṉ irañcik kayttavē	53	uruttiṭpa murakkālait talainirii uṟṟatarpiṉ taruk-kaṟṟu naṉivaṇaṅkip paḷutta katir	Tirunāṭṭup paṭalam, s. 97	For substance of these lines—vide page 253 (Imagination) IV (ii)
2.	Valampuric calañ calam vaḷayiya tottaṉal	184	paṟpala valampurikkuḷ calañcalap paṇila māmāl	Tirunakarap paṭalam, s. 121	The city of kañci surrounded by other cities is compared to valampuri conch which is surrounded by thousands of other conches. This comparison is taken from Cintāmaṇi which describes the maiden Vicayai surrounded by other ladies in the same way.

9. TAṆIKAIPPURĀṆAM

1.	Ceṉṉeliṉ vāṉpukaḷ kaḷiṟumāy kaḷani	54	kaḷiṟu mēyppak kataḷn-teḷu pumpayir	Tirunāṭṭup paṭalam, s. 114	The paddy crop has grown so high that it hides an elephant.
2.	Vāṉavarpōl makiḷ vuṟṟaliṉ	222	kaṇṇān mēvaruṅ kalavi tuyttān.	Kaḷavup paṭalam	The Tevas enjoy sexual pleasure by merely looking at their love.
3.	Tirunīrk kumariyāṭa ....muntinali kiṉṟa mutu mūppoḷyum eṉ-rāṉ	2020	tuṟaikkum uṭal mūppatu citaintu iḷamaicērnum varaikkumari yāṭaveṉa	—do— s. 129	To bathe in the *kumari* to regain my youthfulness.

Appendix II

TABLE SHOWING PHRASES BORROWED FROM CINTĀMAṆI BY LATER WORKS

Sl. No.	Phrases as found in Cintāmaṇi	Stanza No.	Phrases borrowed from Cintāmaṇi by later works	Chapter & stanza No.	Substance of the phrase or Remarks.
			1. CŪḶĀMAṆI		
1.	Tilakavenkuṭap perumakaṉ	183	tiraiyeṉa uruṇṭaṉa tilakaveṇkuṭai	Araciyaṟ carukkam, s. 266	The term 'tilakaveṇkuṭai' meaning "beautiful umbrella" is adopted by Cūḷāmaṇi.
2.	Peṇṇaruṅkalattoṭu	189	peṇṇaruṅkalamitu	Iratanū purac carukkam, s. 110	The term 'peṇṇaruṅkalam' which means 'jewel of woman hood' is adopted by Cūḷāmaṇi.
3.	Veḷiṟilākkēḷviyāṉ	200	veḷiṟilākkēḷviyāṉ	Mantiracālaic carukkam, s. 65	Note the very term "veḷiṟilākkēḷviyān" is adopted. It means 'a man of unblemished knowledge.'

4.	eṉṉiṭamiṉṟi maṉṉar ....īṉṭi	538	eṉṉiṭai yiṭumiṭa miṉṟi	Araciyaṟ carukkam, s. 263	The phrase 'eṉṉiṭa iṭamiṉṟi' meaning 'crowd that is so dense that even the gingelly seed cannot fall down', is borrowed by Cūḷāmaṇi.
5.	Caṅkuṭaintanaiya veṇṭāmarai malart taṭaṅkaḷ	547	Caṅkuṭaintaṉaiya tāḷai	Mantira cālaic carukkam, s. 17	The phrase 'caṅkuṭain taṉ-aiya' is borrowed by Cūḷāmaṇi. It is a simile meaning 'just like the white shell opening wider and wider.'
6.	Mīṉeṟi tūṇṭil pōṉṟa veñcilai nāṇkaḷaṟṟa	800	viṭumīṉeṟi tūṇṭil vicaittaṉa pōl... ......neṭu nāṇaṟa	Araciyaṟ carukkam, s. 109	The adopted phrase 'viṭumīṉ-eṟi tūṇṭil....... pōl is a simile comparing a bow with its broken string to a fishing rod.
7.	Tāḷivāykkuvaḷai	833	tāḷivāykkuvaḷaiyum	Nakarac carukkam, s. 9	'Tāḷivāykkuvalai' means 'a vase of *kuvaḷai* flowers.'
8.	Taḷaṅku vemmatuttaṇ-ṭum	863	matuttaṇṭiṭṭamum	—do— s. 14	The term 'matut-taṇṭu' means 'bamboo vessel containing in-toxicating liquor.'

9.	Kāmak kalaṉum kāṇ-miṉ	929	kaṇṇaṉāroṭu kāmak kaḷaṅkaḷē	Iratanūpurac carukkam, s. 25	The term 'kāmak kaḷaṉ' meaning 'the courtesan' is adopted from Cintāmaṇi.
10.	Ātiyantakaṉṟa	3082	ātiyantakaṉṟu niṉṟa	—do— s. 82	The phrase 'ātiyantakaṉṟu' is adopted by Cūḷāmaṇi. It refers to God who suffers neither birth nor death.

2. KAMPARĀMĀYAṆAM

1.	Uṅtillaiyeṉa............ uṇavaritē	172	illai yueṇṭeṉṉa niṉṟa iṭai	Kōlaṅkāṇ paṭalam, s. 12	The phrase 'illai yueṇṭeṉṉa' is adopted in Kampaṟamāyaṇam. It refers to the hip of a damsel, which is so slender that one is doubtful whether it is there or not.
2.	Cempukoṇṭaṇṇna iñci	439	cempiṭṭuc ceyta iñci	Kumpakarṇaṉ vataip paṭalam, s. 159	The phrase 'cempiṭṭuc ceyta iñci' meaning the walls of the fort are made of copper, is the adoptation of the Cintāmaṇi phrase 'cempu koṇtaṉṉa iñci.'

3. Vāḷarantuṭaitta vaivēl	461	vāḷaram poruta vēlum	Mitilaik kāṭcip paṭalam, s. 14	This phrase in Kamparāmāyaṇam meaning the swords and spears sharpened with '*aram*' (file) is an adoptation of Cintāmaṇi phrase 'vāḷaram tuṭaitta vaivēl'.
4. Kuṟaḷ cintinoṭōru naṭantaṉa	631	cintoṭu kuṟaḷum kūṉum ....vantu	Kōlaṅkāṇ paṭalam, s. 23	The words *kuṟaḷ*. and *cintu* refer to the servants who are dwarfs.
5. Inniṉṟavaḷ	1327	iṉṉiṉṟāḷ eṉṉai īṉṟāḷ	Kukap paṭalam, s. 70	The very words 'iṉṉiṉṟāḷ' meaning she who is here are borrowed by Kamparāmāyaṇam.
6. Piriveṉum eri	1527	piriveṉum aḻal	Nakar nīṅku paṭalam, s. 226	This phrase is an adoptation from the Cintāmaṇi phrase 'piriveṉum eri' which means the flame kindled by separation.
7. Vaṭuppiḷa vaṉaiya kaṇṇāḷ	1573	vaṭukkaṇ......kūntalāḷ	Catāyu uyir nītta paṭalam, s. 200	These words refer to a maiden's beautiful eyes the shape of which are compared to a mango seed split into two.

8.	Iḷaṅkiḷaic cuṟṟam	1730	nampaṉ iḷaṅkiḷai naṉkuṇarāta	Cūlāmaṇip paṭalam, s. 82	The words 'iḷaṅkiḷai' meaning the young kith and kin are borrowed from Cintāmaṇi.
9.	Maṭantai kōlkoḷḷa vaiyyam	2054	taḷiraṭip pāvai kōlkoḷa	Mantirap paṭalam, s. 19	The phrase 'pāvai kōl koḷḷa' adopted from Cintāmaṇi means the lady holding the whip.
10.	Ciṉṉappū aṇinta kuñci	2251	ciṉṉappūccerukum	Kōlaṅkāṇ paṭalam, s. 17	The term 'ciṉṉappū' means loose flowers.

3. VILLIPĀRATAM

1.	Ōṭāta tāṉai	7	ōṭṭamil tāṉai	Patinārām pōrc carukkam, s. 83	This phrase means 'the army which cannot be routed.'
2.	Tiraḷ tōḷiṉai cikka yātta	16	puyam cikka yātta	Vāraṉā vātac carukkam, s. 5	'The shoulders tightly bound' is the meaning of the phrase.
3.	Entira vūrti iyaṟṟumiṉ	234	entira ekiṉam ūrnṭu	Mukūrttaṅ kēlvic carukkam, s. 4	The word 'eṉtiram' meaning machine is adopted from Cintāmaṇi.
4.	Parumitta kaḷiṟu	263	parumitta kaḷiṟu	Paṉṉiraṇṭām pōrc carukkam, s. 64	The phrase 'parumitta kaḷiṟu' means decorated elephant.

5.	**Māmati yaṉṉāṉ**	362 tiṅkaḷaṉṉāṉ	Aṟuccuṇaṉ tīrtta yāttiraic carukkam, s. 43	'He who is as beautiful as the moon' is the meaning of the phrase.
6.	**Ēḷuyar pōtakam**	775 ēḷuyar irāca kuñcaramēl	Intirappirattac carukkam, s. 6	Note the words' 'ēḷuyar' are adopted. It means seven muḷams in height. An elephant which is seven muḷams in height is considered to be the best.
7.	**Evvūṟīr eppatikkup. pōntīr**	1534 eṉṉilattīr eppatiyīr etticaikkup pōkiṉṟīr	Aruccuṇaṉ tīrttayāttiraic carukkam, s. 22	Note the same Cintāmaṇi words are adopted in Pāratam with slight modifications.
8.	**Mukamukaṅkaḷ nōkkiṉārē**	1808 muka mukam nōkki yeṇṇi	Cūtuppōrc carukkam	'Looked at each others face' is the meaning of these words. Note the identical words are **used.**
9.	**Ēḷuṟuppun tiṇṇilan tōyva**	2154 ēḷuṟuppuṟat tāḷnta	Cūtupōrc carukkam, s. 79	'Prostrated himself so completely that all the seven parts of (his) body touched the ground.

10.	Ceñcōṟṟukkaṭan nīṅki	2240	ceñcōṟṟukkaṭan iṉṟē kaḷiyēṉakil	Patinēḷām pōrc carukkam s. 20	Note the words 'cencōṟṟukkaṭaṉ' are adopted from Cintāmaṇi. They mean indebtedness to those who succour.'

4. NAIṬATAM

1.	Kāṭukavarik koṇṭu	38	santoṭu kaiyarikkoṇṭu	Nāṭṭup paṭalam s. 4	The river in spate carries the uprooted trees and wealth of the forest, its waves are the hands that push them along. Note the very words of Cintāmaṇi 'Kaiyarikkoṇṭu' are adopted in Naiṭatam.
2.	Viṇpukuviyaṉ ciṉai meliyappūttaṉa	79	viṇpuku viyaṉ ciṉait tarukkaḷ	Aṉṉaṅ kaṇṭa paṭalam, s. 35	The term 'viṇpuku viyaṉcinai' (meaning the high branches of trees that penetrate the sky) of Cintāmaṇi is adopted in Naiṭatam.
3.	Koṅku vimmu kōtaitāḷ kūntal	145	koṅku vimmu kōtaiyōṭu kōtaitaḷa	Kaikkiḷai paṭalam, s. 1	The term 'koṅku vimmu kōtai' of Cintāmaṇi is adopted in Naiṭatam. "Koṅku vimmu kōtai" means the flower garland which are made with flowers which is overflowing with nector.

4.	Oḷuku poṟ koṭimūkku	165	oḷuku poṟkoṭi mūkku	Aṉṉattai tūtuviṭṭa paṭalam, s. 15	Note the very same term of Cintāmaṇi is adopted in Naiṭatam 'oḷuku poṟkoṭi mūkku' means a beautiful long nose.
5.	Maiyaṉ mata yāṉai nirai maṉṉaṉ	589	maiyanmata veṅkaḷi yāṉai vīmaṉ	—do— s. 127	Note the words 'maiyaṉ mata yāṉai' are adopted from Cintāmaṇi. The meaning of these words is "the elephant from whose temple the juice is flowing i. e. it is in must.
6.	Vaṭuppiḷa vaṉaiya **kaṇṇāḷ**	1573	vaṭuvakir neṭuṅkaṇār	Puṉal viḷaiyāṭṭup paṭalam, s. 4	The large eyes of a beautiful girl are compared to the halves of an unripe mango (vatu or piñcu).
7.	Kaṇṇīr kavuḷalaippa	2050	uyiroḷukak kaṇṇīr kavuḷaliappa	Pirivuṟu paṭalam, s. 13	Note the very words 'kaṇṇīr kavuḷalaippa' are adopted in Naiṭatam. The meaning of the phrase is 'the torrential tears run down the cheeks.'
8.	Mayir vāyc ciṟukaṇ... piṭi	2126	mayir vāyc ciṟukaṇpiṭi	Aṉṉattait tūtuviṭṭa paṭalam, s. 75	The elephant which has small eyes and a long trunk covered with hairs.

9.	Kaṭai tayirk kurala	2717	tayir kaṭaiyum ōtai	Nāṭṭup paṭalam, s. 15	The sound of churning curd.

5. KŪRMAPURĀṆAM

1.	Kaṟpātaḷitta kaṉamā maṇit tūṇcey tōḷāṉ	19	kaṟpāṭaḷittu puyattarakkaṉ	Irāvaṇa vatai yattiyāyam, s. 11	'He whose shoulder is stronger than the rock.
2.	Kāṭu kaiyarik koṇṭu	38	vayiṟṟiṉūṭu kaiyarik koṇṭu yeyyuṅ kavantaṉ	Irāmaṉ vaṉam pukunta attiyāyam. s. 63	The Cintāmaṇi phrase 'kaiya-rikkoṇṭu' is adopted.
3.	Nāttalai maṭiviḷi	120	cennā maṭiviḷi	Pilakka mutalāṉa tīvukaḷ iyaṟkkai uraitta attiyāyam s. 40	Producing a whisling shound by raising the front of the tongue.
4.	Oḷuku poṟkoṭi mūkku	165	oḷuk koṭi mūkkiṉir	Pilakka mutalāṉa tīvukaḷ iyaṟkai uraitta attiyāyam, s. 17	'Beautiful long nose'
5.	Tamacceppiṇai mukaṭṭu	171	tāmac ceppeṉap paṇaittu	Irāmaṉ vaṉam-puku attiyāyam s. 86	'Breasts adorned with garlands shaped like beautiful pots.'

6.	Pāṟaipaṭu tayir	426	pāṟaipaṭu veṇṭayir	Kaṇṇaṉ avataritta attiyāyam, s. 111	'The curd is as hard as rock.'
7.	Viṟpaḷuttumiḷnta...... pakaḷi	435	viṟpaḷuttumiḷum veyya kaṇai	Irāmaṉ vaṉam pukunta attiyāyam, s. 56	'The bow that discharges arrows.'
8.	Veḷḷaṇi yaṇinta ñāṉṟē	614	veḷḷaṇiyaṉintu kōṭi ....īntāṉ	Kaṇṇaṉ avataṟitta attiyāyam, s. 43	It is a custom that one is dressed in white clothes on one's birthday.
9.	Cukirpuri narampu	728	cukirpuri narampiṉ	Pilakka mutalāṉa tīvukaḷ iyaṟkai uraitta attiyāyam, s. 3	The string of the musical instrument (yāḷ) which is mended and twisted.
10.	Ippārelām nūḷilāṭṭi	762	kaṭalaṉtānai......... nūḷilāṭṭi	Kaṇṇaṉ pumipārantīrtta attiyāyam, s. 80	'He destroyed the enemies' lands.'

6. TIRUVIḶAIYĀṬAṞPURĀṆAM

1.	Aḷamarum kuyiliṉam	49	aḷamaru poṟipōl	Tirunāṭṭup paṭalam, s. 18	The word 'aḷamarum' meaning 'agitated' is adopted in Tiruviḷaiyāṭal purāṇam.

2.	Kayantalaik kuṭaitalin̲	67	kayantalaik kuṭainta pōtu	Veḷḷaiyān̲aic cāpantīrtta paṭalam, s. 22	'To bathe in the pond'
3.	Cempon̲ vaṇṇap puḷukkal	928	cempon̲ vaṇṇap puḷukkalān̲ nimirnta cōr̲u	Tirunāṭṭup paṭalam, s. 32	The cooked rice mixed with lentils is golden in colour.
4.	Kampalak kiṭukin̲ ūn̲r̲i	113	kariya kampalak kiṭu kin̲mēl	Tiru nakarap paṭalam, s. 61	The blanket which is spread over a wooden frame.

7. KANTAPURĀṆAM

1.	Pārar̲ac cen̲r̲a kēḷvi	30	pārar̲u nōn̲pu	Pāyiram, s. 62	'Pārar̲u' meaning without any impediment, is a borrowed phrase.
2.	Kuccen̲a niraittam māntar	615	kuccen̲a......patittan̲ar	Tirunāṭṭup paṭalam, s. 7	The phrase 'kuccen̲a' refers to a dense crowd.
3.	Ēḷuyar pōtakam	775	ēḷuyar kur̲umpor̲ai ipam	Mārkaṇṭēyap paṭalam, s. 83	The term 'ēḷuyar' means the hight of seven *muḻams*.
4.	Empiyai iṅkup per̲r̲ēn en̲n̲en̲ak kariya ten̲r̲ān̲	1760	inruṇait tuṇaiyāp per̲r̲ēn on̲r̲en̲ak kariya tuṇṭō	Vaḷḷiyammai Tirumanap paṭalam	Note that the phraseology is more or less the same as in Cintāmaṇi.

8. KAÑCIPPURĀṆAM

1.	Maṟṟa nāṭu vaṭṭamāka vaiku maṟṟa nāṭarō	77	paṟpala nakaramellām vaṭṭamāp paṭaitta kāñci	Tirunakarap paṭalam, s. 121	The capital city is surrounded by other cities.
2.	Ilaippurai kiḷaittiṭ tēmē	1741	ilaippurai kiḷaittu vāṭum	Vāṇicap paṭalam, s. 34	'Ilaippuraik kiḷaittal' is a proverb which means "to search so thoroughly that he even looks through the minute pores of the leaves.

9. TAṆIKAIPPURĀṆAM

1.	Ōṭātatāṉai	7	ōṭātatāṉai yurumuc ciṉac cūraik	Nāraṇanaruḷ peṟu paṭalam, s. 16	The army that would not retreat.
2.	Kavari kaṉṟūṭṭap pōnta pāl	46	kaṉṟiṉaik kavari yūṭṭik kaḷinta pāl	Vaḷḷināyaki tirumaṇap paṭalam, s. 74	The milk that is split on the ground when the young yak suckles.
3.	Ūṟṟirunta mummatat-tōṭai yāṉai	152	ūṟṟirukku matak kaluḷi	Vināyakar kāppu s. 2	The juice that springs from the elephant's temple.

4.	Atiṅkattiṉ kavaḷaṅ koṉṭāl	750	atiṅkattiṉ maraṅkolum mata vēḷam matart teḷu mayak kattāl	Vīrāṭṭa kācap paṭalam, s. 63	The elephant is very fond of eating *atimaturam* (licorice) leaves.
5.	Cīntā niṉṟa tīmuka vēlāṉ	1055	cīntā emaip poruvāṉ	Kaḷavup paṭalam, s. 57	Here the word 'cīnta' means 'to be angry'.
6.	Kūṟṟattaik kommai koṭṭi	1109	tīviṉaiyiṉaik kommai koṭṭiṉāṉ	Vīrāṭṭa kācap paṭalam, s. 26	The phrase 'kommai koṭṭi' means 'to invite willingly'.
7.	Kālvarai kīḷnteṉa	1157	kuñcaraṅ kīḷnta kumaraṉ	Kaḷavuppaṭalam s. 521	'kīḷnta' means to split.
8.	Niṉanteṉ neñcam niṟai koṇṭa kaḷvaṉ	1311	niṉantiṭu nīruḷḷi niṟkumeṉ neñca niṟai nekiḷttār	Kaḷavuppaṭalam s. 430	He captivated my heart.
9.	Ceṇṇa vañcilampu	1333	ceṇṇa vañcilampiṉiṇai	Vallināyakit tirumaṇap paṭalam, s. 60	'A pair of beautiful anklets.'
10.	Malar tekiḷnta nāṟṟamum	1440	tekiḷntapūn taṇṭa kāraṇiyam	Purāṇa varalāṟṟup paṭalam, s. 43	The word 'tekiḷnta' means "the flower with wonderful scent."

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